



Rajah Rao Venkata Kumara Mahipathi Surya Rau
Bahadur Varu, C. B. E., D Litt.

Dedication.

Sun of the Andhra land, whose radiance,
Ushering new life over this country's face,
Renews the glory of your ancient race!
Years are no limit to your influence.
Ardent in love of man, your conscience,
Ripened with culture and such innate grace,
As of old Hindu kings, delights in ways
Of learning, progress, and beneficence!
Beside the Tungabhadra's lucid streams,
A Poet lived : the princes of the day,
High-minded men, enraptured by his dreams,
Dearly loved him, but they all passed away.
Uncared for since, to that Suranarya poor,
Refuge you gave, O SURYAR,

FOREWORD.

Pingali Suranarya is surely a supreme poet. The quality of his works is of the very highest order. He is certainly one of our greatest poets. His insight into human nature is simply profound. In holding up the mirror to nature, he is unexcelled. His beautiful flights to the lofty heights of imagination are most magnificent. He marvellously reveals the secrets of God's creation. His delightful style has a charm of its own. A pioneer in many lines, he is unique in certain respects. His two remarkable poems "Prabhavathi Pradyumnamu" and "Kalapurnodayamu" stand unrivalled in their particular spheres. These two exquisite poems are of extra - ordinary excellence. In fine, ineffable is the pleasure afforded by them.

Thikkana, Nachana Somana, Bammara Poṭhana, and Pingali Surana are the mightiest Titans of Telugu literature. They are world poets and are undoubtedly amongst the greatest writers the world has ever produced. They are, truly, immortals. I do not, in the least, hesitate to state that they vie with the best, the East or the West can boast of. They stand unsurpassed as poetical geniuses. As we, Andhras, heartily appreciate the first rate merits of the poets of other languages, I believe that Non-Andhras will return the compliment. The fundamental essentials of human nature being the same all the world over, the great merits of poetry can be understood and appreciated in practically all parts of the civilised

world. Of course, the complete charm of a poem in one language cannot be fully enjoyed by those who do not know that language, as it is impossible to translate literary beauty in its entirety. But to a very great extent it can be appreciated.

The above mentioned four poets of remarkable ability stand supreme in the whole field of Telugu literature. Next come the great poets, Nannaya, Yerranarya, Yellana, Gowrana, Krishna Devaraya, Nanne Choda, Chemakura Venkata-Kavi and Devulapalli Subbaraya Sastry and Venkata Krishna Sastry. After them come many good poets.

We have every reason to be proud of our noble literature and glorious language. The famous ancient king, Krishnadevaraya, a great poet, profound pundit and sound scholar, well versed in various vernaculars, deliberately declared that the Telugu language was the best of all vernaculars. Vinukonda Vallabharayudu another ancient and good Telugu poet placed Telugu above Sanskrit. The Telugu language, being most musical, is styled, the Italian of the East. This high appreciation is shown by the Europeans. Telugu is very rich in musical literature. Non-Andhra musicians also, even when ignorant of the meaning, sing some of our most melodious Telugu songs.

My esteemed friend, Mr. T. Achyuta Rau, has, with great success, done his utmost to interpret the beauties of the poems of one of our most

illustrious writers. This treatise is truly a treat to read. It is indeed a unique production. I think this is the first and, so far, the only work of its kind written in English or Telugu on such an elaborate scale. The writer is one of the few of our best critics. He is thoroughly impartial. While mentioning the merits of his favourite poet, he does not hesitate to point out a few things that may appear to be below par. In fact, they are very few and far between. An absolutely perfect poet is not found anywhere in the world. The critic's penetrative study has enabled him to bring out many of the innumerable qualities of excellence. In this connection, I should mention that I entirely differ from my friend regarding his theories of allegories, philosophical and historical, in "Kālapurnodayamu" . I am in very good company, as many eminent scholars of great erudition in Sanskrit and Telugu are in agreement with me. By writing this very valuable work the author is rendering a great service to the Telugu literature, and Andhra Desa. He has written some other works and intends to write more books on literary subjects. It but behoves the Andhras to afford him full facilities for carrying on this meritorious work. May God bless, with success, his laudable endeavours !

Rau Venkata Kumara Mahipathi

Surya Rau, D. Litt.

Maharajah of Pithapuram,

PREFACE.

This book was first begun in the form of a lecture. The portion, now covering Section I, was read before the Veeresalingam Young Men's Association, Rajahmundry, in the year 1912, and the appreciation which the lecture elicited from the enlightened audience of the day encouraged me to continue the work. The poem, Kalapurnodayam, was next taken up for review and a close and critical study made me suspect the existence of the allegories in the poem which have been elaborated by me in this book for the first time in the History of Andhra Literary Criticism. An abstract of the matter was published by me in Telugu in the Telugu Academy Journal of the year 1920-'21. I leave it to the Andhra scholars and critics to appraise the value of my work as it deserves. When our great poet and dramatist, Kalidasa himself, had to admit that "No man, however learned he may be, can feel confidence in himself until he is able to satisfy the scholarly world," what should a man like myself say, who can put forth no pretensions to learning or scholarship?

When the long and elaborate review of Kalapurnodayam was finished, I approached W. B. Brierley Esq., I. E. S., then Inspector of Schools, Guntur, and requested him kindly to read through my manuscript. With the enthusiasm and ready courtesy so characteristic of him, he at once

acceded to my request and, notwithstanding his indifferent health at the time, closely read through the manuscript (Sections I and III of the present book) and made some suggestions here and there. I am deeply grateful to him for the trouble which he took in regard to a matter with which he was not then familiar. His opinion of my criticism of the poem Kalapurnodayam is printed at the beginning of the section relating to the poem in this book.

I intended to publish the work, so far as was done, at the time: but several scholarly friends of mine advised me not to publish the incomplete work, but to wait till the review of the other two poems of the poet was finished and then to publish the whole work together. I, thereupon, took up the review of the two poems, Raghavapandaviyam and Prabhavati - Pradyumnām, and finished the whole work by the end of the year 1932. The whole work was revised by me and retyped by the end of the year 1934.

Thus it will be seen that the present work progressed, step by step, with intervals and is the product of years of study and labour. What merit it has let the generous public judge and decide.

Even before the completion of my work, I was aware of the great love which the Maharajah of Pithapuram, Sri Rajah Rao Venkata Kumara Mahipati Surya Rau, Bahadur Varu, C.B.E.D.Litt., himself a great scholar in English and Andhra Literatures, was evincing in the cause of Andhra

Literature, and, particularly, in the work of Pingali Suranarya. I, therefore, wanted to place this my "Life of Pingali Suranarya" before him and request the favour of a perusal. So I requested the Maharajah, through my friend, Mr. Jayanti Ramayya Pantulu Garu, B. A., B. L., the famous veteran Andhra scholar and critic. The Maharajah was pleased to agree to my request. The manuscript was submitted for favour of perusal and it was returned after perusal with a short note expressing thanks. I had a great mind to dedicate this volume to the Maharajah and sought for a personal interview. He was pleased to grant an interview: during which there was a long and pleasant conversation on various literary topics, and, when I requested permission for dedication, the Maharajah said that he would consider the matter.

My criticism of Kalapurnodayam is entirely different from what was done by previous critics and the great poem has been interpreted by me from a spiritual point of view for the first time. This spiritual interpretation has of course to be adjudged by scholars and critics for what it is worth. Though the Maharajah has, from the beginning, not been convinced about this feature of my work, yet his magnanimity of nature and his great love for Andhra Literature and, particularly, for the work of Suranarya, prevailed over him in the end and he has been graciously pleased not only to accept the dedication of the book, but

also to bear the expenses of its publication. Moreover, his gracious love for me and my literary labour has been extended even so far as to agree to write a 'Foreword' to my volume, a favour which no Andhra author up to date could receive from him, as far as I know, during all these years of his literary patronage. Words cannot express how much my heart feels for his gracious love and patronage of my work.

I humbly submit to the Andhra public that I consider that, "Kalapurnodayam" is our greatest national poem and that this poem can be proudly claimed by the Andhras as a contribution to the literature of the world. Whether this claim of mine is just or not may be decided by the Andhra scholars. What the great German dramatist Goethe sought to do in his famous drama "Faust" I claim that Suranarya sought to do in his own way in his Kalapurnodayam. The two parts of "Kalapurnodayam" are, in essence, similar to the two parts of "Faust" and satisfy the same motives in the two poets. What Goethe said to his friend Eckermann about the drama "Faust" applies equally, in my humble opinion, to Kalapurnodayam. "Faust himself is a symbol, the idealised and generalized representative of aspiring humanity. It is without strict coherence and unity, but the only thing of importance in such a composition is that the single masses should be clear and significant, while the whole remains incommensurable

and, for that very reason, should lure men, like an unsolved problem, to study again and again."

In these words of the wisest man of the Eighteenth century in Europe I commend the poem Kalapurnodayam and the poet Suranarya to the Andhra public and to the wider world of letters.

I have striven in my own humble and imperfect way to interpret the secret of Kalapurnodayam as I conceived it and I fervently wish that Andhra scholars and critics should appreciate the value of my work and do justice to this great master-mind, "the prophet-poet" of the Andhra country who strove to visualise and symbolise aspiring humanity in this great poem, and give his own view of the relation between man and the Infinite. In this connection, I request scholars to read the Appendix to this book along with the metaphysical interpretation explained in the beginning of Chapter V, Section III of this book.

The poet, Suranarya, is admittedly original and unique in Andhra literature and deserves to be known far beyond the limits of Andhradesa. Though his dwyarthi (double-sense) poem Raghavapandaviyam cannot be translated into English as a double-sense poem for obvious reasons, yet his other two poems, Kalapurnodayam and Prabhavati Pradyumnam, may be translated into English, at least in a condensed form and brought to the notice of all men of letters who can freely enjoy genuine poetry, whether of the East or of the

West. If Kalapurnodayam is an inspiring and majestic poem, Prabhavati-Pradyumnan is a finely finished and artistic poem and the two together are like the twin-peaks of Mount Gouri-Sankar (Everest) and bear up their author high into the rank of the world-poets.

It is, of course, a truism to say that a translation cannot reproduce the original in its entirety of beauty and, though non-Andhras may miss the fine shades of thought and feeling so easily and tersely expressed by Suranarya in his sweet native idiom, yet the marvellous weaving of the plots, the subtle intricacies in character drawing, and the breathless expectancy in narration, may, however, be conveyed, in a great measure, in a translation of these two poems.

I feel that I am too old to undertake such a huge task and have to leave it to some younger enthusiast who may feel the pride of presenting to the scholars, both of the East and the West, one of the greatest poets of his own country, Andhradesa, who possessed, in a large measure, that "one touch of nature which makes the whole world kin."

Pithapuram, }
5-5-41.

Tekumalla Achyuta Rau

M. A., L. T.



CONTENTS.

— :o: —

FRONTISPIECE.	
DEDICATION.	iii
FOREWORD.	v
PREFACE.	ix

SECTION, I.

(Ancestry, Early Life and work.)

Chapter		
I	Introductory.	1
II	The Sixteenth century in Andhra History.	3
III	Suranarya's ancestry, Genealogy, Parentage, and birth.	6
IV	His early influences and education.	24
V	His first great poem : Garu la-Puranam.	31

SECTION, II.

(Raghava-Pandaviyam)

Chapter		
I	The Patron, Akuviti Peda Venkatadri and his genealogy.	37
II	Raghava-Pandaviyam : its nature and novelty.	40
III	The Construction of the poem : facilities and difficulties.	44
IV	The poem : an artificial one.	51
V	Suranarya's Raghava Pandaviyam and Ramarajabhushanam's Hari-schandra-Nalopakhyanam compared as "slesha" poems.	53

SECTION, III.

(Kalapurnodayam.)

Chapter		
	Appreciation (Kalapurnodayam)	60
I	Introduction : The Genealogy of the } patron, Nandyala Krishnam Raju. }	61
II	The Story.	69
III	The Sources of the Plot.	77
IV	The poem : a three-fold allegory.	83
V	The three allegories : Explained in detail.	85
VI	The construction of the poem : its } merits and defects. }	103
VII	The poem compared with similar } poems, both of the East and the West }	117
VIII	Characterisation	122
IX	His poetic art: its evolution and importance.	138
X	His poetic style: its evolution and } importance. }	166
XI	The aesthetics and the ethics of the poem.	193
XII	Religion, Society, polity, etc., in the poem.	203
XIII	The place of the poem in the History } of Andhra literature. }	216

SECTION, IV.

(Prabhavati-Pradyumnam,)

Chapter		
I	Introduction.	221
II	The Story.	224
III	The sources of the Plot : The original } story in the Harivamsam. }	226
IV	The new workmanship : dramatic } treatment and psychological analysis }	239

xvii

V	His poetic art : its merits and defects.	244
VI	His poetic style : its nature and perfection in this poem.	} 254
VII	Characterisation.	262
VIII	Odds and Ends.	290
IX	The poem compared with contemporary Andhra poems.	} 295
X	Its place in Andhra literature	300

SECTION, V.

(Conclusion)

Chapter

I	Suranarya as a poet.	305
II	Suranarya as a man.	311

Appendix:—Metaphysical allegory :	}	317
Further evidence.		
INDEX		327
GLOSSARY.		335
ADDENDUM.		346
ERRATA.		347

Terms and Abbreviations used.

—————:0:—————

1. Andhra and Telugu are strictly
interchangeable terms.
2. Raghava :—
Raghava-Pandaviyam.
3. Kalap :—
Kalapurnodayam.
4. Prabha or Prabhav:—
Prabhavati-Pradyumnam.
5. Prasnop :—
Prasnopanishad.
6. Kavikarna:—
Kavikarnarasayanam.

—————

The Life of Pingali Suranarya.

SECTION I

**The History of Suranarya's time; His genealogy
His Early Life and Education; His first book
"Garuda Puranamu"**

CHAPTER I

Introductory.

THE field of Andhra Literary criticism has long been neglected. It has been lying almost fallow for centuries. Pioneers like the late G. Sriramamurty and K. Veeresalingam recently took a rapid survey of the region and planted some milestones. Literary enthusiasts, like Mr. P. Ramakrishnayya, Mr. J. Ramayya Pantulu, Mr. M. Ramakrishna Kavi, and others have been very busy with the pick-axe and the spade and turned up a few clods here and there. Though the main part of the work is still undone, the Andhra world, however, has been fairly able to know something of its literary past, more especially, of the great poets who stand as the literary landmarks in their national history.

In such rapid retrospect of our National Literature, what share of attention did Pingali Suranarya receive in particular? His books were

History of the criticism of Pingali Suranarya reviewed, criticised and transformed. His Prabandhams were converted into dramas. Appreciations, critical and biographical, were written by some of our present-day authors. Mr. Veeresalingam, Mr. G. Sriramamurty, Mr. T. Suryanarayana Rao, Mr. P. Mallayya Sastry and Mr. C. Ramalinga Reddy, M.A. (Cantab) D. Litt. wrote much to interpret the genius of Suranarya. The great student and patron of Andhra Literature, Sri Rajah Rao Venkata Kumara Mahipathi SuryaRao Bahadur Garu, C.B.E. D.Litt Maharajah of Pithapuram, has always shown an abiding love, particularly, for the writings of this great poet. It is thus evident that, of all the classic poets, perhaps excepting Tikkana, Suranarya received the greatest attention. The lapse of three centuries has not dimmed his literary fame. What is the key to his great popularity? What makes him so "Evergreen" in spite of changed times, changed conditions, and changed literary tastes?

This question I intend to solve in my own humble way. I read some at least of what previous critics had to say, but they seem to have touched only the fringe of the subject and did not, except Mr. C. Ramalinga Reddi, go deep into it. Mr. Veeresalingam directed his acute eye mainly to the chronology of the poet. Mr. G. Sriramamurty

The nature
and scope
of my
criticism-

thundered his curses upon a certain Pundit Dakshinamurty, but, strange to say, the victim was infinitely abler than the critic. Mr. Sriramamurty could not appreciate the fine literary taste of Pundit Dakshinamurty and came out second best in his critical performance. Mr. T. Suryanarayana Rao ably surveyed the ground of Suranarya's poetry and found that it contains rich diamond mines but he had not time to dig deep. Mr. C. Ramalinga Reddi, with true literary insight, tried to estimate the worth of the poet, but the poet seems to have been weighed by him in the literary scales of the West. Thus none of these gave us a sufficient and true insight into the genius of this great poet. The question is still an open one ; and any one is welcome to answer it. I am like the man described by the poet Kalidasa;

* "I, though dull, yet aspiring for a poet's fame, become an object of derision like the dwarf who , with outstretched hands , tries to pluck the fruit reachable only to a giant."

CHAPTER II

The Sixteenth Century in the Andhra History.

Of the history of the Andhra nation, the most momentous and far-reaching in its consequences was the Sixteenth Century. It was this

* మందః కవియశః ప్రాథ్మీ గమిష్యో మ్యవహాస్యతాం
ప్రాంకులశ్చే ఫలే లోభా దుచ్ఛానా రిప వామనః

The importance of
the 16th Century in
the History of the
Andhra country:
the Zenith of the
Vijayanagaram
Empire-

century that witnessed huge Andhra armies under the leadership of the greatest Andhra sovereign, Krishna Deva Raya, victoriously sweeping over the South of India, subjugating kingdoms, overthrowing ancient dynasties, and extending the

Empire of Vijayanagar from Cuttack in the north and Goa in the west to Rameswaram in the south. It was this century that brought under one Andhra supremacy, the Utkalas and the Kalingas, the Cholas and the Pandyas, the Keralas and the Gangas. The hoary Dravidian kingdoms of the south, situated beyond the high water mark of foreign invasions, paid homage to this new power and accepted, in token of submission, the viceroys of the conqueror. The Moslem kingdoms of the Deccan yielded one by one to the irresistible arms of the Cæsar of Southern India. Enterprising Andhras followed in the wake of conquest and colonised in the South and in the North.

The Andhra Language and Literature spread into foreign lands and commanded respect and admiration.

Andhra Literature
in the
16th Century.

Allasani Peddanna, the poet-laureate, was the literary dictator of the age. Even the proud victor of a hundred battles, the great Krishnadeva, acknowledged the supremacy of this King

of letters in his court. Many other illustrious poets flourished and sang of the Emperor's achievements in immortal verse. Peddanna prepared the way for a new kind of Prabandham (Epic) in his Manucharitram. Timmanna followed suit in his sweet Parijatapaharanam. The impassioned Dhurjati of Kalahastimahatmyam did not lag behind. Nor did the sovereign yield the palm uncontested to his bards. To the astonishment of the world he showed in his Amuktamalyada how well he could exchange the sword for the pen. Invincible in war, sage in council, a comrade amongst scholars and poets, he consolidated an Empire and left it in the zenith of its glory.

Now the curtain rises on another scene. Rama Raja, his son-in-law, virtually succeeded to the throne of Krishnadeva. An equal in military prowess and skill, and, perhaps, as great a scholar and patron of learning as his predecessor, he was however, inferior in political strategy and statesman-like insight. His imperious nature loosened the links of the Empire. The Deccan Sultans saw their opportunity and, sinking their differences in the face of a common enemy, combined their forces on the field of Talikota [Rakkas Tagdi], and crushed the Empire to pieces. It was as if

The downfall
of the
Vijayanagara
Empire.

"But yesterday, the word of Cæsar might
Have stood against the world: Now lies he there
And none so poor, to do him reverence."

The same Sixteenth Century was still running on in its course. The torn pieces of the Imperial fabric floated here and there in sad mockery of its former splendour. The petty states of Penukonda, Chandragiri, Anegondi, and others lingered on for a time "Like snow-drifts after a storm."

CHAPTER III

Suranarya's ancestry, genealogy, parentage and birth.

It was in this century so momentous to the Andhras, that Suranarya lived and wrote. As is the case with almost every great Andhra poet, the exact date of his birth can never be known. It would be something, if it can be ascertained, with no great interval, the period of his boyhood and youth. Even on this point, controversy is not laid at rest. Mr. Veeresalingam brings circumstantial evidence to show that Suranarya must have been a boy or a young man in his 'teens when the great Krishnadeva was the reigning sovereign at Vijayanagar. But Mr. Sriramamurty controverts this statement by making a few *Ipse Dixits* and endeavours to prove by means of the Guruparampara (the Genealogy of the family priests) of the House of Vijayanagar, that even by the time of Krishnadeva, Suranarya must have been in the maturity of life as a full-blown poet in the court at Vijayanagar.

Reading between the lines, I suspect that Mr. Sri Ramamurty did not convince even himself. He seems to have conveniently closed his eye over the fact that, by his theory, he placed not less than seven generations of Gurus (priests) within a period of less than half-a-century. This rather extraordinary phenomenon was not touched at all by him probably because it might lead to inconsistent conclusions.

Apart from all controversy, and in the light of internal evidence from his poems * and Epigraphical records available, it seems to me

* The internal evidence from his poems, and the epigraphical records proving his time of birth have been discussed in the appropriate places in the various sections of this book, relating to his poems. The whole matter is just summarised here to focus it in one place:

(i) The poet speaks of his father as enjoying lands gifted by Krishnadevaraya, Emperor of Vijayanagar in Nidamanur (Guntur District). The Emperor should have granted them either to the poet's father or to his grandfather; in any case Suranarya must be considered to have flourished after Krishnadevaraya (1509-1530 A D)

(Vide Section I)

(ii) Timmaraja, the grandfather of Peda Venkataraya, the patron of Raghava-Pandaviyam, was said to have conquered Rajahmundry; which event must have taken place during the period of Krishnadevaraya in his Kalinga campaign. So, if the grandfather was a contemporary of Krishnadevaraya, the poet Suranarya who was a contemporary of the grand-son, must have flourished after Krishnadevaraya

(Vide Section II)

nearer the truth to consider Suranarya as a boy or a young man frequenting the court of Krishnadeva in company with his reputed kinsman, the poet-laureate Peddanna, and when he grew of age to enter the lists of learning and contest for the laurels of the poet, the great Andhra Bhoja was already taking his long and well-earned rest, and the rising genius had to seek for "fresh fields and pastures new" in the petty courts of Akuvidu and Nandyala. * It is somewhat remarkable that, in

(iii) Similarly, Naraparaju, the grand-father of Krishnamraju, the patron of Kalapurnodayam, fought in the battle of Kondavidu and captured the King of Orissa and others alive. This event took place during the time of Krishnadevaraya. Hence if the grandfather was a contemporary of Krishnadevaraya the poet Suranarya, who was a contemporary of the grandson, must have flourished after Krishnadevaraya.

(Vide Section III)

(iv) There are very many inscriptions relating to the Nandyala family collected by the Epigraphic Department of Madras and some of them, relating to Krishnamraju, his father Narasingaraju, his step-brother, Timmaraju, go to show conclusively that Krishnamraju lived in the latter half of the Sixteenth Century and so Pingali Suranarya also flourished about that time. The Inscriptional Evidence is quoted largely in discussing the period of Nandyala Krishnamraju (Patron of Kalapurnodayam) in Section III of this book.

* These two small States were vassals to the Vijayanagar Empire and are in the present Karnool District.

the 'Digvijayam' (world-conquest) of Kalapurna no reference was made by the poet to the Andhra or Karnata kingdom of Vijayanagaram. Is it because he was too courtly a poet to bring it within the range of Kalapurna's conquest or is it because the kingdom disappeared by the time the book was finished? It is, however, noticeable that a graceful compliment was paid by the poet to the Andhradesa by making two Andhra soldiers, the fencing masters of the King of Kerala. So much as regards the chronology of the poet's life.

In regard to the poet's ancestry and genealogy we are on surer ground, thanks to the filial affection of the poet, who, in dedicating his Prabhavatipradyumnam to his father, traced in great detail, the long pedigree of the family. The family belongs to the Goutamasa Gotra, Apasthamba Sutra of the Brahman Caste. Gokanamatya, a man of some poetic reputation, was the first known ancestor in the family and from him through several generations, the family, with great fecundity, multiplied itself and found homes in the fertile valleys of the Godavari and the Kistna and in the hardy highlands of Palnad and Pakanad. (Please Vide Genealogical table herewith attached.)

* "The renowned family of Pingali Ramaya who flourished in the neighbourhood of the

* రంగుల గౌతమిచరిత్రంబులఁ గృష్ణ కలంకులఁ ఘనం

పింగళి రామయ్యుడు లలిత బలనాటనఁ బాక నాటనఁ

River Goutami and on the banks of the Kristna and that of Pingali Gadaya who lived in Palnad and Pakanad, and my own family, flourishing here, have all become well-known all over as the scions of the great House of Pingali Goka mantri."

(a) PINGALI GOKANNA :— A mine of Agamic learning—was in possession of extensive inam lands in Pingali Village; hence derived his surname from that village. Had a Gandharva woman for his servant and wrote the poem Nandaki Varnanam. His wife was barren for a long time and worshipped the Sun. The Sun appeared to her in the form of a good brahman and gave her the plant, Bryonia Grandis (Donda Chettu) and asked her to tend that plant in her house and said that her family would be as fruitful as that plant. Ever since, her progeny multiplied and spread in all directions like the branches of the 'Donda' creeper.

(b) PINGALI SURANNA :— He was invested with the royal insignia of a golden umbrella and palanquin (by whom not stated).

(c) PINGALI SURANNA :— A poet and worshipper of Siva. Married Amalamma, the daughter of Velagaleti Amaramatya.

(d) PINGALI AMARANNA :— (Our poet's father) The highest amongst councillors (mantris); married Ambamma, a daughter of the Chiruvāṅga

పింగళి గాదయాడు లిటఁ బెంపు వహించినయస్సుదాదు లా
పింగళి గోకమంత్రియిలుపేర నె చాలఁ బ్రసిద్ధు లెల్లవోకా-

family on her father's side and of the Rachapudi family on her mother's side; belonged to Goutama Gotra, Apasthamba Sutra, and Yajurveda which he studied; practised yoga and controlled his passions in a way unequalled by other people; was in the enjoyment of lands in Nidamanur, given by Krishnadevaraya or called Krishnaraya Samudram, for himself and his descendents; was initiated into the worship of Siva by Somaradhya, the son of Rajendraguru Swami.

It would be tedious and unnecessary here to dwell more upon this genealogical chain; and suffice it to say that in the history of the family, the following points are prominently seen:—

(i) That the poet Suranarya belonged to a long, illustrious and ancestral family with traditions converging to a strong focus:—

* “When-so-ever families remain for four or five generations in the same villages they become known afterwards by the names of those villages : and their previous surnames will fade away. But what a strange exception here ! The surname of Pingali has permanently remained in all excellence for the descendents of Gokanamantri though they have been living in several places from very long times ”

* మ. తరము లన్నియు డెందు నెందు నగు చిత్రద్వామనామంబులకా
బరఁగుక వంశము రెల్లఁ బూర్వపు నిజసభ్యాతి మాయంగ నే
మరుదో పింగళినామమందుఁ జిరకాలావాసులై యున్న ను
స్థిరతన గోకనమంత్రివంశజులకుఁ జెన్నొందు మిన్నందుమన

(ii) That the family were, from time immemorial, in the enjoyment of lands granted to them by kings.

(iii) That his ancestors were sometimes engaged in state-craft and held important positions of political responsibility.

(iv) That the members of his family, even from the time of Gokanamatya, were distinguished for their learning and piety and that some of them were poets; Gokanamatya himself having been one.

These facts are also proved by the Amara-vati inscription of Krishnadevaraya in which lands in Nidamanur were given to a member of this family for his learning in the Four Vedas.

(v) That their attitude towards religion was one of tolerance rather than bigotry since, in the same family, both Saiva and Vaishnava faiths were freely followed though the general learning was towards the worship of Siva.

These tendencies, as revealed by a study of the genealogy of the poet, may be borne in mind as they formed the hereditary and potential factors in the formation of the poet's character, both by

NOTE;—Thus the poet's family was in the enjoyment of lands granted by Krishnadevaraya in Nidumanuru. Without having any more evidence than this, I first guessed that the Nidumanuru mentioned by the poet, must have been the Nidumanuru now to be found in the Ongole taluq about fourteen miles from the town of Ongole; but I could not guess who the Krishnaraya mentioned in the verse could

virtue of their presence in his blood and the traditional atmosphere with which they invested his house. Heredity is the first asset we bring into the world with our birth; and environment is what we accumulate during life. Heredity and environment are, so to speak, the chief determining factors in human character.

be; and what was my surprise, and I may say pleasure, when some time after, I found an inscription which states that Krishnadevaraya of Vijayanagaram granted to some Brahmans lands in the village of Nidumanuru belonging to the Addanki tract of his empire; which is the same as the Nidumanuru of the present Ongole Taluq. Evidently the Krishnaraya mentioned by the poet, is the Krishnadevaraya of Vijayanagaram. It is not known to which member of the poet's family Krishnadevaraya granted the lands. Thus we have got another important link to show that the poet's family lived at Nidumanuru near Ongole for some time, which even now is known as Brahmana Nidumanuru. But what perplexes me still, and for which I have not yet got a rational solution, is the fact that the poet dedicated his early works-Raghavapandaviyam and Kalapurnodayam to the Rajahs of Akuvidu and Nandyal, respectively, both situated in the present Kurnool District. How and why the poet happened to be in those royal courts in early life has yet to be explained by research. Possibly after the fall of Vijayanagaram in 1565 A.D. and the disappearance of the central power, these Rajahs who were both kinsmen and feudatories of the Imperial dynasty, asserted their independence and ruled their respective kingdoms by themselves. The Agraharam lands belonging to the Pingali family in Nidumanuru must have been included in the territory of Nandyal which was the nearest royal seat of Government to the Guntur

The birth place of Surnarya can only be guessed with the nearest approach to truth upon the materials available for the present. The poet himself stated, as already shown above, that the

District. Akuvudu was presumably smaller than Nandyal as a province.

The following is the copy of the famous Amaravati inscription in which Krishnadevaraya, the Emperor of Vijayanagaram, granted the village of Nidamanur to Brahmans learned in the four Vedas in A D 1515.

No. 3026.

(A. R. No. 272 of 1897.)

No 3026

(A K No 272 of 1897)

[శ్రీ. వె. 1515]

(A D 1515)

1. శుభమస్తు శ్రీకృష్ణదేవ

Hail prosperity. The inscription of Sri Krishnadeva

2. మహారాయల కాసనం.

Maharaya:

3. స్వప్తిశ్రీమన్ మహారాజాధి

Sri Virapratapa Sri Krish-

4. రాజ, రాజవరమేశ్వర, నూలు

nadeva Maharaya who has

5. రాయరగండ, అదిరాయవిభాడ,

the titles Maharajadhiraja

6. భాషెగ తప్పవరాయగండ,

Parameswara, the husband

7. అష్టదిక్కురాయ మనోభయంకర,

of the three Kings, the breaker of faithless kings, the

8. భూవర్షా దక్షిణదర్శిమనుద్రాదీ

terror to the minds of the

original stock of the family belonged to the village of Pingali (now known as Pinnali in the Palnad Taluq of the present Guntur District); from which village they derived their family name. But the

9. శ్వర, యవన రాజ్యస్థాపనాచా ర్హస్య గజ rulers of the eight directions
10. పతివిభాడ, శ్రీవీరపరతాప శ్రీకృష్ణ the lord of the Eastern, Southern and western Oceans,
11. దేవమహారాయలు విజయనగరాన the establisher of the Yavana
12. నుండి పూర్వ దిగ్విజయయాత్ర కు విచ్చే Kingdom, and the breaker
13. శి, వుడయగిరిదుర్గం సాధించి, తిరుమల of Gajapati left Vijayana-
14. రాతురాయమహాపాత్రునిం బట్ట కొని, gara on his Eastern tour of
15. అద్దరికి వినికొండ బెల్లంకొండ conquest, captured the fort-
16. కొండ తం గడ శేతవగము మొదలైన గిరిదుర్గా నాగార్జుని res of Udayagiri,
17. స్థలదుర్గాలు అన్నిన్ని యేకధా దిం గొకొని, కొండ Enslaved Tirumalarautara-
18. వీటిదుర్గం లగ్గలం బుచ్చుకొని, ప్ర థాపరుడ Conquered at one stretch
19. గజపతి కొమారుండు వీరభద్రరాయనిన్ని, కొ Addanki, Vinukonda, Bella-
20. మార్గ హంపీర మహాపాత్రుని కొ డుకు నరవారి mkonda, Nagarjunikonda,
21. పాత్రుండు, రాచూరి మ(ల్ల)వ భానుండు, వుద్దం Tangedu, Ketavaram and other land and hill fortresses.

branch of the family to which the poet belonged seems to have migrated later on into the Ongole Taluq of the same Guntur District; for in the following verse, he speaks of his father as follows:—

- | | |
|---|-----------------------------|
| 22. డభానుండు, పూసపాటి రాచి
రాజు, శ్రీనాథరా | Captured the fortress of |
| 23. జలక్షీపతిరాజు, జన్యాల కన
వాపాతుగిండు, | Kondavidu by means of |
| 24. పశ్చిమ బాలచంద్రమహాపాతుగిం
డు, మొ | rope-ladders, seized alive |
| 25. దలుగాను పాత్రసామంతులను,
మన్నెవారిన్ని, | Virabhadhraraya son of |
| 26. జీవగ్రాహం గాను పట్టుకొని, వా
రికి అభ | Prataparudra Gajapati, Na- |
| 27. యదానం ఇచ్చి ధరణికోట అమ
రేశ్వరాన | rahari Patra, son of kumara |
| 28. కి విచ్చేళి, స్వప్తిశ్రీ జయాభ్యుద
య కాలి | Hamvira Mahapatra, Mal- |
| 29. వాహనశక పక్షాంబులు గరకె
గునేంటి | lava Khan of Rachur, |
| 30. యవసంపత్సర ఆపాథ బంధు
నువారా | Uddanda Khan, Pusapati |
| 31. నను, కృష్ణవేణ్యానదీతీరమందు,
అమరేశ్వరదే | Rachiraju, Srinatharaju' |
| 32. పునిసన్నిధిని, తులాపురుషమహా
దానం శే | Lakshmipatiraju, Janyala |
| 33. య సవధరించి తమదేవులు చి
న్నాదేశమృచేత | Kasavapatrundu, Balachan- |
| | dra Mahapatra of the west |
| | and other patra feudatories |
| | and Manne chieftains, gave |
| | them protection, and came |

* "To him who has become well-known by his enjoyment for himself and his descendents, of the Agraharam lands, famous from Benares to Rameswaram, (situated) in Nidumanuru, and granted by Krishnaraya with his seal, (or called Krishnaraya Samudram)"

34. ను రత్న ధేనుమహాదానమున్ను, to Amareswaram at Dha-
తిరుమల దేవి ranikota.
35. అమ్మనారి చేతను సప్త సాగరమహా దానము In the Saka year 1437
36. న్ను నేయించు నవధరించి, తమ Yuva on Sunday, the 12th
తండ్రి నరసా
37. నాయనింగారిని తమతల్లి నా day of the dark fortnight of
గాదేవి అమ్మ
38. కున్ను, పుణ్యముగాను, అమరే the month of Ashadha, he
శ్వరదేవుని నై
39. వేద్యమహాపూజలకు ధారాపూ performed the Tulapurusha-
ర్వకము dana (weighing one's self
40. గాను, సమర్పించిన, పెదమద్దూరి against valuables and gift-
గ్రామం ౧
41. చతుర్వేద విద్యాపారగులైన ing them away) on the ban-
బ్రాహ్మణోత్తము
42. లకు నుటయైనమండ్రకు, సర్వ ks of the Krishnaveni river
మానవ్యముగా
43. ను, అద్దంకిసిమలో నిచ్చిన నిడు in the presence of God
మానూరి గ్రామ Amareswara and caused his

* క. పృథు లాకాశిసేతు, పృథ నిడుమానూరి కృష్ణరాయసముద్ర
పృథితాగ్రహరథోగా, తిథేయ నిజసంతతి ప్రతీతాత్మనమృత.

This shows that the poet's father, Amarranna, with the family, was in the enjoyment of lands granted by the Emperor, Krishnadevaraya in the village of Nidumanuru. This Nidumanuru

44. ము చిన్ని, అనుసంబోలి నీమలోని వల్లారిగా) queens Chinnadevamma gift
 45. మం చిన్ని, తమపురోహితులు న వ్యూహకృతు away a Ratnadhenu (a cow
 46. సప్తసాగరములు వాడేపే and Tirumaladevamma give
 47. యయాజ్ఞులైన రంగనాథ the Saptasagara dana,
 48. దీక్షితులకున్న, శివాదీ He then granted the vil-
 49. క్షితులకున్న, అశ్రునం lage of Pedamadduru to
 50. బోలిసీమలోను ధారా God Amareswara for the
 51. పూర్వకముగాను ఇచ్చి worship and food-offering
 52. న కొత్తపల్లిగ్రామం చిన్ని తో for the merit of his parents
 53. చిన్నిగ్రామం చిన్ని యా Narasanayaningaru and Na-
 54. ధర్మాదులు అదండ్రాక్షణ గాదేవి Amma;
 55. ముగాను, యవ్వరు తప్పక Granted the village of
 56. నడపిరి, ఆపుణ్యపురు Nidamanuru in Addanki
 57. పుల పాదాలు మాకిర sima and the village of
 Valluru in the Ammanabolu
 sima to one hundred and

is in the Ongole Taluq of the Guntur District, fourteen miles from Ongole. (Vide Inscription quoted above) * Pingali, the original native place, of Suranarya's family is very near to Kamepalli, the native place of Kakunuri Appakavi, and also to Bhatrajupuram, the reputed native place of Ramarajabhushana, the rival of Suranarya. (Vide Life of Ramarajabhushana in the Tenth Annual Volume of Andhra Patrika for the year Siddarthi.)

- | | |
|-------------------------|--------------------------------|
| 58. స్సన ధరించేము యీ | eight brahmans well-versed |
| 59. ధర్మాలకు యెవ్వరు | in the four Vedas |
| 60. హాని దలంచి నడచ | and gifted the villages of |
| 61. ని పాతములు తమకల్లి | Kothapalli, Togunta in the |
| . | Ammanabolu sima to his |
| 62. దండ్రులను బ్రాహ్మలా | purohits Ranganatha Diks- |
| 63. ను కపిలధేనువులాను | hita and Siva Dikshita, who |
| 64. కాశిలోను గంగాతీర | were the performers of Vaja- |
| 65. మండు చంపిన పాపా | peya and all other sacrifices; |
| 66. నం బోంగలవారు. | We bear on our head the |
| | feet of those holy men who |

*This explains, I think, why the austere, and conservative Brahman Appakavi, was so rude to the great and noble non-brahman poet, Ramarajabhushana, while at the same time he was so considerate to Suranarya.

Suranarya was the eldest of three sons, the others being Amalarya, and Yerranna. His father, Amaranna, was, according to the testimony of the poet, and true to the traditions of the family, pious, godly and learned. He was described as:—

67. స్వదత్తాద్విగుణం పుణ్యం
 68. పరదత్తానుపాలనం । పర
 69. దత్తాచహారేణ స్వదత్తం
 70. నిష్కలం భవేత్ ॥ ఏకైవ
 71. భగినీలోకే సర్వేషామమే
 72. ప భూభుజాం । సభోగ్యా
 73. స కరగ్రాహ్యో విపరీదత్త
 74. వసుంధరా॥ సామాన్యో
 75. యం ధర్మ్యో నేతున్నపా
 76. జాం కాలే కాలే పాలన
 77. యో భవద్భిః । సర్వాశే
 78. తాక భావనః పాథితే
 79. ద్రాక భూయో భూయో
 80. యావతే రామచంద్రః॥
 81. శ్రీ శ్రీ శ్రీ.

continue these charities.

Those that interfere with this charity or nullify it will incur the sin of having slain their own parents, brahmins and cows at Benares on the banks of the Ganges,

The continuance of another man's charity entails double merit gained by one's own charity; if another's gift is taken away the merit of one's own gift is lost. There is only one sister for all Kings. Land given to brahmins should not be enjoyed or taken. This is a charity injunction common to all kings and must therefore be followed by you at all times. Ramachandra thus requests all future Kings.

1. "One who had defeated all his internal foes by subduing his senses in a way superior to all men."

and as

2. "One who had shaped his life and conduct according to the rich and fertile Vedas : one who was the very embodiment of the unbodied Manmatha (Cupid) and whose speech was much appreciated in royal courts."

Elsewhere he was spoken as

3. "A rambler in the world of Sastras."
4. "One who by his steady and unswerving devotion to Siva had acquired all knowledge about the divinity and legends of Siva."

(Canto III)

5. "One whose person had become sacred by his strictly following, according to his Varna and Ashrama, the rules of the Vedas and the Smritis."

(Canto III)

1. లోకాతిగవశితాంతరామిత్ర.
2. సారతరచైదికసమాచారుడు సాంగానంగాకారుడు, సమ్మతపక్షపాదకారుడు సభలక.
3. కాస్త్రవిహారుడు.
4. శ్రీ మద్భక్తివిశేష, స్థేమవిశ్రాంతవిహిత శివరత్నవికాసామిహారుడు.
(C. III)
5. కౌరవసౌర్యపదానువర్తన పరిష్కారాత్మపర్ణాశ్రమ స్థితాచారచరిత్రమూర్తి.
(C. III, V. 152)

and as

6. "One who had yearned for the knowledge of the Brahman."

In the V Canto he was described as

7. "One who became praiseworthy by his knowledge resulting from his sincere worship of God, performed with the sacred leaves of the Bilva (Bengal Quince) and Tulasi (Holy Basil) (the former an emblem of Siva and the latter, of Vishnu) etc."

It is thus evident that he was neither exclusively Saiva nor exclusively Vaishnava but was a "Brahma Vidyanurakta"—a true Vedantist—one whose faith was founded on the bedrock of Divine Unity undisturbed by the varying accidents of attribute and name.

Though the social, moral and religious aspects of his father's life were abundantly illuminated, yet nothing more than a single reference or two was given in regard to his calling in life. Whether he was actively employed in any ministerial or administrative service and, if so, under whom, or whether he, as a Niyogi and an Amatya, was but a potential factor in the conduct of state, cannot be definitely stated. He was shown as

6. బ్రహ్మవిద్యానూరక్తుఁడు.

7. ౪. శ్రీఫలకులసీసక్తు ఫ,లాఫలజ్ఞాతివిచికిలనమఖ డ్ర

వ్యాఫలకృతేశ్వర భూ,జాఫల చిద్దణ్య సమరసచివరణ్యుఁ.

1. "One who remained loyal in the royal courts." That is to say, as one who led the life of a courtier in some royal court; but, having been in possession of lands, he seems to have been in affluent circumstances and above dependence on some patron for his livelihood.

Of the poet's mother, Ambamma, very little was said by him

2. "AMBAMMA, the better half of Pingali Amaranna, was of spotless beauty and character and rivalled, in the enjoyment of His mother· wealth and fortune, Lakshmi, the mother of Manmatha, and Parvati (the spouse of Siva)." Except this single verse, nothing more is to be found about her and we are compelled to let judgment go by default as to what kind of influence and how much of it was exercised by her on the poet's mind. Her pedigree on her father's and her mother's side were described in Prabhavatipradumnam—Canto I, V. 38 (Please vide table above), but that does not add much to our information about her.

1. భూవాభాసానవిధేయవర్తసుఁడు.

2. గీ. అనఘ సౌభాగ్యవర్త వార్ధాంగలక్ష్మీ
పింగళి యమరామాత్యు నర్ధాంగలక్ష్మీ
యంబమాంబిక భోగభాగ్యముల, మరుని
యంబకుసు నంబికకు సౌటి యనఁగ వెలసె.

CHAPTER IV

His Early Influences and Education.

The biographical memoirs of great men bear evidence that parents exercise much influence upon their children in the most impressionable period of their lives. The formative power is supplied sometimes by the father but, more often, by the mother. The parents divide between themselves, in proportion to the energy of their character, the stimulating influence on the future heroes. In the case of Suranarya, he seems to have owed more to his father than to his mother. His father was, as we have seen, a remarkable person; pure, austere, scholarly, worldly wise, and gentle in manners and speech. By his tact and ability he kept up a sweet and well-ordered home. The brothers loved one another, and were dutiful and affectionate to their parents. (Vide Prabhav. canto I, verses 8 & 9) Suranarya, being the eldest son and the first hope of his parents, naturally received their best care. The father was the "guide, philosopher and friend", to his son. It is not unnatural to suppose that the father attended partly, if not wholly, to the education of his first son, on whom the duty of continuing the traditional reputation of the family primarily devolved. This looks neither strange nor absurd to those who have opportunities to observe the ordered life in a genuine Brahman household.

even under modern conditions; and what is true in the twentieth century was more true in the sixteenth, when the Brahman life and traditions were as yet unaffected by the cross-currents of foreign cultures and civilisations.

Let us now see what was the type of education imparted to the boy in those times. Soon after literacy in Sanskrit and Telugu, the boy was made to get by heart the Amarakosa, the Sanskrit Lexicon. Along with this exercise of memory he had to con his daily lessons in the Raghuvamsa, and so on till he finished his Sanskrit Kavyams and Natakams. After receiving sufficient grinding in Sanskrit Literature, the young pupil, particularly if he was a Niyogi, began his study of Telugu classics such as Mahabharatam, etc., till he finished the last Prabandham available. Of course, books, (Cadjan-leaf books) could only be obtained with difficulty and on a limited scale. (Vide Bala Nagamma Katha and others for glimpses of ancient school instruction.)

Suranarya must have been an ardent and devoted pupil as he exhibits a very wide and deep acquaintance with the literature and the sciences of the day. Not only the literary classics were laid under contribution but also the sciences of Tarka, Mimamsa, Sankhya and Yoga. His quick and precocious

Internal evidences
of his vast
scholarship

mind seems to have assimilated materials from a variety of sources. The poet, speaking about Manikandhara, in his Kalapurnodayam, says:—

1. “Having completely listened to the Nyaya Sastra of Goutama, the Vaisesika Sastra of Kanada, the dualistic doctrines of Vyasa, the Purvamimamsa of Jaimini, the Yoga Sastra of Patanjali and the Sankhya of Kapila.

(Kalapurnodayam, C. IV, v. 32)

Again describing the culture of Suchimukhi the poet says:—

2. “She (the she-swan) discoursed on the Sastras of Kanada, Goutama, Kapila, Patanjali, Jaimini and Vyasa and, having fully examined the doctrines of the other schools, refuted them with great skill and stated her conclusions at the end.” (Prabhavatipradyumnam, C. IV, v. 61.)

1. శ. అంతముగాగ గౌతమ కణాదమతములు భేదనాదిని

ద్ధాంతము జైమినీయముని గాధిపశాస్త్రము గాపిలము న

త్యంతము నాశించి.....

(Kalap. IV. Verse 32.)

2. కా. కాణాదమును గౌతమీయమును సాంఖ్యమున భజంగాగ్రణీ

వాచీమర్దము జైమినీయమతిముక్ వ్యాసోక్తశాస్త్రము న

క్కాణించె గదు పూర్వపక్షములు జోకం బెంచును న్నెంచీయ
క్షీణప్రాధిఁ దిరస్కరింపుచు దుషన్ నిద్ధాంతముల్ నిల్పుచుకా.

(Prabha. IV. V. 61)

3. "The she—swan exhibited her deep knowledge of the epics, dramas, rhetorics, music and erotics, so well that the king of the Rakshasas exclaimed in admiration. (Ibid. C. IV, v. 64.)

Thus the poet shows his acquaintance of the Vedic Sciences of the day.

Music he seems to have cultivated more as a handmaid to religion and speaks of it in words reminiscent of Milton's language "the sacred and home-felt delight": —

4. "Is not the art of music the best of all arts? and, if it should be devoted to God Krishna, how much would I praise it!"

(Kalapurnodayam, C. II, v. 61)

Yoga Sastra was, however, his ruling passion; for it gave him the necessary exercise and tone to his mind. His love for it was so

3. శ్రీ. కావ్యనాటకాలంకారగాన మదన

కాస్త్రపరిచయమహిమంబు, జాలపాద,

భామినీమణి నెరపె సుద్దామమహిమ

నా యనురభర్త మెచ్చి పురే యనంగ.

(Prabha. IV. Ver. 64.)

4. శ్రీ

విద్యలం దెల్ల సంగీతవిద్య మిగుల

.. సుత్తమము గాదె యిది పురుషోత్తమునకు

నర్పితం బగునేని యే మని నుతింతు.

(Kalap. II. Ver. 61.)

much that in his Kalapurnodayam, C. IV, he went out of his way to explain it in detail, though it has very little bearing on the story. If poetry required the study of man and nature, Yoga required the contemplation of the Infinite. Suranarya lived neither too much in the world nor too much out of it. A happy golden mean he struck; which gave to his subtle genius a peculiar flavour of wisdom not possessed in equal measure by any other Andhra poet, excepting Tikkana. Logic was the framework, Religion the marrow, and Philosophy the breath of life of his poetic temperament.

This solid groundwork was prepared under the direct inspiration of a father to whom, in after life, when he fulfilled his high destiny and his name became the "Yoke-fellow of Time" he felt drawn by the golden links of grateful affection. The verses, in which he refers to his father when dedicating to him his sweetest and finest work "Prabhavatipradyumnam," are full of deep sincerity, devout affection, and gentle pathos indicative of a heart full of tender recollections.

1. "I have previously written in an admirable and worthy manner, Garuda Puranam,

1. మ. జనమూర్తి మేచ్ఛగ ము న్రచించితి నుదంచ ద్వైఖరిం గారుడం
బును శ్రీరాఘవపాండవీయముఁ గళాపూర్ణోదయంబు నృతీకా
దనుగుం గబ్బుమా రెన్నియేనియును మత్పితృత్వదివంశాధి ప
ర్ణనరేమిం బరికుప్తి నా కవి యొసర్పంచాల పత్యంతముకా.

Raghavapandaviyam, Kalapurnodayam, and many other Telugu works ; but they could not give me full satisfaction since they lacked the descriptive accounts of my ancestors."

2. "Have not the Vedic scholars declared that the father is the god for his children ? And will it be proper on my part if, like this man and that man, even after knowing it, I do not think of our father as most worthy of adoration ?"

3. "My younger brother, Earrana, gladdened my father's heart by performing 'Tarpanas' or pouring oblations of water, to him in Gaya, Benares, Prayaga, Srisaïla, Haridwar, Jagannath, Ujjain, Dwaraka, Ayodhya, and Mathura, and also in such holiest of holy places, like Naimisa and Kurukshetra.

4. I should also worship my father by doing something within my power; hence by dedi-

2. క. తండ్రియు సుతుఁకు దైవం, బండ్రిగదా వేదవాదు లది వినియును నే
ఁకండ్రిను వాండ్రిను బలె మా, తండ్రిఁ బరమపూజ్య గాఁగ దలఁ
చమి తగునే.

3. మ. గయలోఁ గాఁగి బ్రయాగ శ్రీగిరిని గంగాద్వార నీలాచలో
జ్జయనీ ద్వారకలం దయోధ్య మధురన్ సంస్తుత్య పుణ్యస్థలా
గ్రియత స్వండియు మించు నైమిశ కురుక్షేత్రాదులం దర్పణ
. క్రియచే నా పితకమ్ముఁ దెచ్చిన యొనర్చెం దండ్రి కాహ్లాదమున్.

4. క. ఏనుం విత్తపూజన నా, చే నైన ప్లేద్దియైనఁ జేయఁగవలయున్
గానఁ గృత్యించి మేదిని, పై నిలుపుదు నతనికీర్తిఁ బరమేశ్వరమన్.

cating a work to him I will keep up his fame on this Earth by the grace of God.

(Prabhav. C. I, verses 6 to 9).

Is it then a figment of the brain if, from such clear testimony, we portray in outline, the sweet homeliness of nature, the enduring strength of affections, and the essential spirituality of life, of this illustrious and incomparable poet?

Suranarya emerged from the *Statu Pupillari*. Like the busy bee, he culled from many sources the sweet essence of knowledge. Classical Literature and metaphysical sciences enriched his mind with an abundance

His early
character and
temperament

of ideas. More than this, they gave to his mind tone and discipline.

His character was once for all formed; it was rooted in the bed-rock of spiritual culture. The poetic instinct in him like-wise received a new inspiration. He looked on life not with the eyes of a gay young man but like one to whom the sensuous has its obverse in the spiritual. He thus combined the rigour of Dante with the grace of Petrarch— a restraint of thought, feeling and speech even in his wildest flights of poetic imagination.

Before venturing on work on a large scale, Suranarya, like every poet, great or small, must have practised his 'prentice pen' in the composition of smaller pieces. We

The poet's
apprenticeship

have his own statement in regard to such miscellany "Also wrote a number of Telugu poems" (Pra

bhav. C. I. V. 6). The patron Peda Venkatadri in describing him said in Raghavapandaviyam 1 "Since you possess the great fame of having composed several great Prabandhams;" and also 2 "One possessing the ability to compose extempore poems" It might be that they were either too small or too Juvenile to be worthy of mention in his later and more important works.

CHAPTER V

His first great poem: the GARUDAPURANAM

The first great work of which mention was made by him was the translation of the Garuda puranam. This book is not extant now.

If it is not entirely lost, the hand of Research might drag it out from some yet unknown cemetery of books. Here we may well pause a while and see what his first work means. We may pertinently ask within ourselves why the young poet, still at the threshold of his career, made this selection and if there is any special significance in it. Was it because all the other Puranas were rendered into Telugu verse before his time and the Garuda alone left untranslated? Or was it in any way peculiarly interesting to him and was he drawn to it by any strong cords of affinity? We may answer the first

1. నానా మహిమ ప్రబంధరచనా ఘనవిశ్లేషి నీకు గల్గుటకా.

2. చాటు ప్రబంధరచనా పాటపకలితుడవు.

question at once by saying that, out of the eighteen Puranas, only two or three appear to have been translated into the Telugu verse before the time of Suranarya. Why then was this selection made? Was it simply fortuitous?

To answer this question, we must know what the substance of the Garuda is. Of all the eighteen Puranas, the Garuda is the most peculiar.

Reasons for its translation	It is the one Purana which elaborately deals with the soul, its nature and connection with the body; the composition of Heaven and Hell; the law of Karma and the Theory of Re-incarnation and such kindred matters dealing with the soul and the body in their mutual relations and their respective relations with the Spiritual Universe. It is this Purana that contains the ritual observed by the Hindus in the cremation of their dead and it is even now read by the religious-minded Hindus when deaths take place in their homes; for it is believed that such perusal will confer much religious merit (Punyam) upon the departed souls.
-----------------------------------	---

Now let us consider awhile the full significance of this matter; the young poet still in his youth, or just out of it (for as it was his first big work, he could not have done it in his old age) and the striking fact that he began to translate this peculiarly grave book at that early age. There were no romantic stories of love and not much of the erotic or the heroic sentiments, but there was

an abundance of ghastly matters relating to Death and After and yet he evinced a strange fascination for it !

The truth appears to be that, from early life, the spiritual side of thought was developed in Suranarya, it may be, under the fostering care of a father already known to us as godly and spiritual. His religious studies and practice of Yoga might have given his mind a distinct metaphysical turn. He must have become absorbed in the questions of life and death, the theory of the soul, the law of Karma, and so on. It was, I think, with such predilections, he took to the translation of a Purana whose chief interest is of a spiritual or sepulchral character.

. It may perhaps be said, some patron might have asked the poet to translate the book and he might have simply carried out his patron's wish. Where then is the scope for choice ? Let us consider the point. It was already shown that Suranarya's family were in well-to-do circumstances and that he was not dependent on any patron for his livelihood. What amount of independence he could show and what terms of equality he could claim, in his relations with patrons, can be seen from his next work, Raghavapandaviyam. Peda Venkatadri, the Rajah of Akuvidu, at whose request he wrote Raghavapandaviyam addressed the poet as follows:—

1. "Though I have clearly noticed so much ability in you, yet, as you have no great desire for remuneration (money), I hesitate to suggest to you anything. But, O! devotee of Siva! do you not like to compose Raghavapandaviyam in dedication to God Sri Virupaksha for His blessing ?

So saying with sweet words full of modesty and respect.....'

Thus we see that though Peda Venkatadri was desirous of getting Raghavapandaviyam written and dedicated to himself, yet he hesitated to tell him so because the poet was not swayed by considerations of worldly gain. Consequently Peda Venkatadri had to take the round-about way of requesting the poet to do the work by appealing to his devotion to the God Virupaksha to whom the poet would like to dedicate his work. If Suranarya could exhibit such independence in his later life, he could be much more so when he was

1. ఉ. దక్షత యంతగల్గి విశదంబుగఁ గాంచియు నీమదిన్ ఫలా

పేక్ష ఘనంబుగామి నది యిట్టనఁ గొంకద; నీకు నోలలా

పేక్షణ భక్తికిల ! రచియించుట యిష్టముగాదె శ్రీవిరూ

పాక్షున కంకితంబుగ శుభార్థము రాఘవపాండవీయమున్.

అని సవినయభక్తికంబు లగుమధురభాషణంబుల

younger and had less consideration for worldly advantages. He must, therefore, have translated the Garuda Puranam more as a matter of his own choice than otherwise. *

His next great work was 'Raghavapandaviyam.'



* My friend Sri Vemuri Viswanatha Sarma, M. A. informed me that, in Podili dandakavile (Local Record of Podili) mention is made that Pingali Suranna wrote "Nirmama Puranam". Nirmameswara is the local Saiva deity in Podili Guntur District. So Nirmama Puranam must be the Sthala Puranam of the place. It is not available now. It might be one of the Early productions of this poet.

The Life of Pingali Suranarya.

SECTION II.

RAGHAVAPANDAVIYAM

CHAPTER I

The patron, Akuviti Peda Venkatadri and his genealogy.

THIS is the second of the poems of Suranarya which, according to his own estimation and that of his contemporaries, were considered to be very important. We have seen already that he mentioned his translation of the Raghavapanda- Garuda Puranam as his first important work and next, his Raghavapandaviyam, and afterwards second great Kalapurnodayam and Prabhavati-poem. Pradyumnam in order. These stand out prominently like mountain peaks in the midst of a field of incessant and multifarious literary activity.

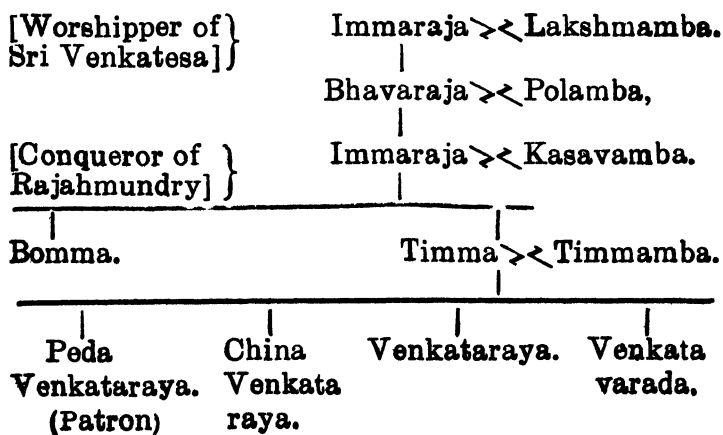
Raghavapandaviyam was written at the suggestion of Peda Venkataraya, Chief of Akuvidu, in the Kurnool District and dedicated to the God Virupaksha in the city of Vijayanagar. Peda Venkataraya was a Samanta of the Vijayanagaram Emperor and had his Jaghir in Akuvidu. 1. The

-
1. క. సూరిగలతనాన నీగిని, విడిముడి చనఁ బ్రాభవమున విజయనగరిలోఁ గడు నెన్న నేర్పుగల మేల్పడకలఁ బెద వేంకటాద్రినరవరూఁడొ ప్పకా. (రాఘవపాం. ఆ. ౧)

Family History of his patron Akuviti Peda Venkataraya. poet speaks of him as a very important personage in the court of Vijayanagar on account of his valour, wealth and virtues. * The genealogy of this patron is not of a particularly illustrious character.

Immaraja, fourth in remove from this Chief, was the founder of this family. Nothing worthy of notice, has been mentioned either about him or about his son Bhavaraja but his grandson, Immaraja II (the grandfather of this Peda Venkataraya) was described as the conqueror of Rajahmundry. This is a very interesting fact which may help us to some extent in settling the vexed question whether Suranarya flourished during or after the time of Krishnadevaraya. It is a well-known fact

* THE DYNASTY OF AKUVIDU. .



that Rajahmundry was conquered for the first time by Krishnadevaraya but not by any of his predecessors. Krishnadevaraya conquered the city during his Kalinga campaigns. Evidently Akuvidu Timmaraja's grandson, Peda Venkataraya, patron of Suranarya, must have lived after Krishnadevaraya. Consequently Suranarya also must have flourished after the time of Krishnadevaraya.

The relations between Peda Venkataraya and the poet, as described in the poem, are intensely interesting in as much as they enable us to

<p>Relations between the patron and the poet.</p>	<p>peep into the inner history of the poet's mind. The poet's high sense of self-respect, his independence, his unworldliness and his piety have been naively</p>
---	---

brought out in the terse but straight preamble to the poem. Peda Venkataraya could not even dare to ask him to dedicate the poem to him as he knew that the poet had no idea of making money. So he requested him to write a poem and dedicate it to the God Virupaksha, worshipped by the poet and himself. The poet undertook it as much to show his devotion to the God as to show his sense of obligation to the patron. This fact was, as we have seen, piquantly expressed in the verse quoted near the end of the previous section.

CHAPTER II.

Raghavapandaviyam : its nature and novelty.

The poem is a *dvyarthi* one, which means that it is capable of two meanings. The two stories of Ramayanam and Mahabharatam are

combined in this single poem in such a way that each verse is capable of two interpretations : One relating to the Ramayanam and the other to the Mahabharatam .

The adventures and exploits of Rama and those of the Pandavas have been described in the same verses . The language of each verse can be interpreted , on the one hand , to describe the events in Rama's life and, on the other, to describe those in the life of the Pandavas. The whole poem may be read as composed on the story of Rama alone, or again, on the story of the Pandavas alone. Such a work is possible, I think, only in the Indian Languages with their peculiar ways of agglutination and combination of words (Samasa) and the variety of meanings which a great many words possess.

In his preamble, the poet explains with the self-consciousness of genius, the reasons why he took up the execution of such a novel

Reasons for poem. Inspired with zeal towards writing his God and his king, he longed to the poem write a poem holy in substance but novel in method and when

he was in this frame of mind, Peda Venkataraya (who had insight enough to perceive genius) came forward with his counsel partaking more of an exhortation than command and pleasing to a young and daring poet, by its naive appeal to the egotism of superior worth. 1 "It is considered" said Peda-venkataraya "a difficult feat to write a single verse with two-fold meaning, but, if a whole poem is written like that, will it not be a miracle in scholarship? Moreover, Telugu poetry is said to be wonderful but who is there competent to intertwine in one poem the two stories of Rama and the Pandavas? It is said that the poet Bhimana long ago composed such a poem, but this statement is only a mere tradition and nobody has ever seen the work. Now you have already a wide celebrity as being the poet who wrote several great works and

1. కా. రేండ్రంబులపద్య మొక్కటియు నిర్మించంగ శక్యంబు గా
కుందుం దద్దరిఁ గావ్య మెల్ల నగునే నోహో యనం జేయజే
పాండిత్యంబున నందును దెనుఁగుఁగబ్బం బద్భుతం బండ్రు ద
క్షుం దెవ్వఁ డిల రామభారతకథల్ జోడింప భామకృతికా.
- ఉ. భీమన తొల్లి చెప్పెనను పెద్దలమాటయె కాని యందు నొం
డేమియు నేయెడ నిలుచు టెవ్వరుఁ గాన రటుండనిమ్ము నా
నా మహితప్రబంధరచనాఘనవిశ్రుతి నీకుఁ గల్గుటన్
నామదిఁ దద్వయార్థకృతి నైపుణియుం గల దంచు నెంచెదన్.
- క. చాటుప్రబంధరచనా,పాటవకలితుఁడవు శబ్దపరిచితియందుకా
'మేటివి దీనిం దెనుఁగునఁ, చాటించి రచింప నీవ ప్రాధుఁడవ
యన్.

also as a master of language and I think you have the necessary skill to compose this two-fold poem." To this encouraging advice, the poet replied, 2 "True, it is impossible even for the greatest Telugu poets to combine in a single poem the two stories of Rama and the Pandavas but your words of praise and encouragement are intransgressible and, knowing that I have the sympathy of scholars, I will endeavour to show my power in the execution of this skilful work. I will exhibit all possible methods of combining Sanskrit and Telugu words

2. ఉ. రాఘవపాండవీయకథ రమ్యముగా నొక కావ్యసృష్టి నా
హాఘటియింపఁగా నశమె యాంధ్రకవీంద్రులకైనఁ దానక
శ్లాఘనపూర్వకోక్తి యవిలంఘ్యము గావునఁ గోవిదానుకం
పాఘనబుద్ధిఁ జూపెదఁ జమత్కృతి మత్కృతిమత్కృతిశ్వమున్.

వీ. అంధ్రభాషాసంస్కృతాభిభాషాశ్లేష
యొక్కొక్కచోట నొక్కొక్కచోట
నుచితశబ్దశ్లేష యొక్కొక్కచోట న
రథశ్లేష యొక్కొక్కతఱిని ముఖ్య
గౌణవృత్తిశ్లేషఘటన యొక్కొక్కతఱి
నర్థాన్వయము వేఱె యగును నునికి
శబ్దాన్వయవిభేదసంగతి యొక్కొక్క
తఱి నివి యొక్కొక్కతఱిని రెండు

తే. మాఁడుగూడుట మఱియు సముజ్జ్వలముగ
నాకుఁ దోచినగతిఁ బెక్కుఁబోక లమర
రామభారతకథలు పర్యాయదృష్టిఁ
జూచు నుమతుల శేర్పడ నాచరింతు.

with a view to bring out the double meanings, sometimes merely punning upon words and sometimes, playing upon the sense, and so on. All-be-it, when one reads through the poem, his mind should be concentrated, for the time being, only upon one story but, if he should divert his attention to the sense of the other, he will catch neither. So he should read the poem each time as if it were a single-sense poem. To repay my debt of gratitude to my patron, to express my feeling of devotion to my God, and with the hope that all good men would see only the little merit that may be found in this work, I have ventured to perform this impossible task."

Thus with a curious blend of modesty and audacity, he began to compose his immortal poem.

క. ఒకకథ వినియెడితటి నే

అొకకథపై దృష్టియైన కొక ముగ్ధముఁ వోఁ

వకపోవుఁ గాన నే కా

ర్థకావ్య మెట్లట్ల వినఁగఁగ నొకటొకటికొ.

తే. ప్రభువునక్కారముల మిందుఁ జూయు ననియు

శ్రీవిరాపాక్ష నేనావిశేష మనియు

నుజను లిందు గుణాంశంబు మాత్రు రనియుఁ

జలిపితి నపాద్యకృతి కిట్లు సాహసంబు.

CHAPTER III

The construction of the poem:

Facilities and difficulties,

It must be stated at the very outset that though this poem of Suranarya is quite original and new, so far as Andhra literature is concerned, (Bhimana's composition, though prior, having been entirely lost and become thus a mere tradition), it is not original in the sense that it had no model whatsoever in the country before this was executed. As a matter of fact there were two poems of this kind and on this very subject in Sanskrit, written, one in the 8th century A. D., and the other in the 9th century A. D. Kaviraja a famous Sanskrit poet, wrote a *dvyaarthi* (double-sense) poem, Raghavapandaviyam in Sanskrit, in which the two stories of Ramayana and the Mahabharata were welded together. This poem is in thirteen cantos and contains slokas almost equal in number to the verses in Suranarya's work. The second poem, 'Dwisandhana' or 'Raghavapandaviyam' was written by another Sanskrit poet, Dhananjaya, in the 9th century A. D. Thus Suranarya, of the 16th century, had two Sanskrit poems on this subject to give him guidance in his composition. But it must be admitted that a comparison of his work with the previous two Sanskrit poems reveals the fact that he owed to them nothing more than the general plan of the poem and that

he differed very materially from the two in the actual weaving of the stories. Thus even here he was no mere imitator but showed his originality and power to stand on his own legs.

The construction of the poem reveals to us the astute artistic sense of the poet. He seems to have taken up the two stories separately and ascertained beforehand their natural points of contact.

Identical or similar incidents in them have been considered the natural joints by which the two stories could be held together. The most important are:— (1) In both, the kings went a-hunting: King Dasaradha in the Ramayanam and King Pandu in the Mahabharatam.

(2) In both there was a grievous shooting accident due to an unfortunate mistake. In the Ramayana, Dasaradha killed an ascetic boy mistaking him for an elephant, and in the Mahabharatam, Pandu shot dead an ascetic couple, mistaking them for a pair of wild deer.

(3) In both, the kings were without sons and also without the prospect of begetting them by natural means. They had, therefore, had to seek superhuman help.

(4) In both, a feat of archery was made the ordeal for winning the heroine. Rama broke the bow of Siva and won Sita and Arjuna shot at the fish mark with his arrow and won Droupadi.

(5) In both, the natural heir to the kingdom was deprived of his right of succession through the advice of a scheming and wicked person and sent to live in the forests for a long period.

(6) In both, the suffering heroes were the types of goodness and their assailors, the agents of evil.

(7) In both, the heroes had to kill a lot of Rakshasas and other demons while roaming in the forests.

(8) In both, the heroes sought a settlement for peace before taking to arms and sent therefore an embassy to the enemy. In the Ramayana Angada urged on Ravana the restoration of Sita and, in the Mahabharata, Sreekrishna advised the division of the kingdom.

(9) In both, there was a bloody war between the hero, the type of Goodness, and his enemy, the type of Evil, and since victory lies on the side of Goodness, the hero triumphed in the end and regained, in the one case, his wife and in the other, his throne.

(10) In both, the heroes reigned for a time, performed Rajasuya and, at the end, having become disgusted with this worldly life and its turmoils and troubles, ascended to heaven.

These and other similar features were taken advantage of by the poet and the progress of the two stories was so arranged as to enable natural

His workmanship. cohesion in such places. The
 Points of plan of the poem on these lines,
 vantage- while affording a certain amount
 of ease to the author, gave what
 is more important, an air of
 naturalness to this truly artificial poem. These
 points of contact are also interesting from another
 point of view. The practical identity of these inci-
 dents in the two stories enabled the poet to free
 himself for a time from the shackles of linguistic
 feats in *slesha* and breathe freely so that he could
 allow his poetic muse to express herself in her
 natural tone and grace. In such places the real
 poetic power of Suranarya could be seen to the best
 advantage. They are like oases in a desert of arti-
 ficial verbal jingles and puns and reveal the hidden
 depths of the poetic feeling and its fervent ex-
 pression which Suranarya possessed even at a compa-
 ratively young age.

Taking advantage of these natural hinges,
 the author built up the other parts of this artificial
 poem by verbal workmanship. His extraordinary
 knowledge of Sanskrit and Telu-
 gu languages, combined with a
 born instinct for making ingen-
 ious puns, enabled him to perform
 this task with astonishing ease
 and cleverness. Without ransacking the lexicons
 of the two languages for synonyms, he was able to
 bring out the double meanings by giving, in most
 cases, a little ingenious twist to the ordinary collo-

quial words. It is, of course, impossible to illustrate this fact to the English or a non-Andhra reader by showing examples but the Andhra readers will find adequate enjoyment in the discovery of the rich potentialities of their sweet mother tongue. Observe, for example, how easily and neatly in the following verses the double sense is brought about:—

- (i) (Enungani Karamarayaka)
- (ii) (Vini yatanin danapai nidukoni)
- (iii) (Thamasathi rasikatha vilasanamulu)

The first of these examples may be examined to see how the *slesha* has been brought out. The splitting in one case is 1 *Enun kanikaramu arayaka* (I not showing pity) and in the other 2 *Enungu ani karamu arayaka* (thinking it an elephant and not much minding it). This is a very fine instance of the marvellous ease and dexterity of the poet in weaving these double entendres and many such instances are found broadcast in the whole poem. In cases of this kind, there is a real intellectual pleasure – a pleasure

- (i) ఏనుం గనికర మరయక
- (ii) విని యతనిం దనపై నిడికొని
- (iii) తమ సతీరసికతా విలసనములు

- 1. ఏనుం + గనికరము + అరయక
- 2. ఏనుంగు + అని + కరము + అరయక.

The poem – an intellectual pleasure- due to the discovery of the secrets of the language and this pleasure is as natural as the pleasure which a scientist feels when he has been able to discover a hidden affinity or principle in nature. If the whole poem could be composed with such colloquial and natural ease, the work, notwithstanding its essentially artificial character, could yet give the reader an unmixed intellectual pleasure of an elevated kind. But it is observed that the poet in several places had to subject himself to various shifts and contrivances,

Difficulties encountered. owing to the peculiar difficulties he had to encounter from which he extricated himself only with cleverness but not clearness.

(i) One important kind of such difficulties which clogged his movement at every turn lay in the proper names of the leading personages of the two stories. Since each verse has to be interpreted in every word so as to suit either story, these proper names gave him no little trouble. Names like Rama, Lakshmana and Dasaradha, relating to the Ramayanam, could not mean the same in the Mahabharatam and, vice versa, names like Arjuna, Bhima, Duryodhana, relating to the Mahabharatam, could not mean the same in the Ramayanam. Unfortunately these names are of very frequent occurrence, as they are of the leading personages in the two stories. Thus, the poet was compelled to get over this difficulty by introducing

a number of adventitious ideas and associations which gave to some of the verses a mechanical appearance with little or no poetic feeling.

(ii) A second defect noticeable in the poem relates to the development of the plot. For purposes of combining the two stories in their natural points of identity, the poet had to arrange the other incidents in the two stories according to his own convenience rather than according to their importance. Some important events like the marriage of Sita or Droupadi, were unduly shortened, whereas the duel between Rama and Parasurama was over-elaborated, but it must be admitted that, whatever the difference in the emphasis, the events themselves in the two stories have been faithfully narrated in their original order.

(iii) To these may be added the fact that some important omissions and some unwarranted additions were made in the narration of the two stories. Incidents like the construction of the bridge Ramasetu and the Coronation Ceremony in the one story and, in the other, the important embassy of Sanjaya and the treachery of Salya have been omitted and, under unwarranted additions, may be shown incidents like the visit of Narada during the duel between Rama and Parasurama not found in the original story. But these are mere straws floating on the surface.

CHAPTER IV

The poem: an artificial one.

The poem is not on the whole a piece of genuine poetry. Its character is avowedly artificial. The object being the combination of the two stories of Rama and the Pandavas in one and the same poem, the production is a triumph of the linguistic skill rather than of the poetic emotion of the poet. In fact Suranarya himself does not claim for his work any other merit. He called it a Bhasha Kavyam or a linguistic poem; but he never pretended to think that it is a poem representing to any great extent his rich poetic genius.

It will be interesting in this connection to read the opinion of Prof. A. A. Macdonnel, M. A., Ph. D., regarding the Sanskrit poem, Raghava Pandaviyam, written by Kaviraja:—

“The culmination of artificiality is attained by the Raghava Pandaviya, a poem composed by Kaviraja who perhaps flourished about A. D. 800. It celebrates simultaneously the actions of Raghava or Rama and of the Pandava princes. The composition is so arranged that by the use of ambiguous words and phrases the story of the Ramayana and the Mahabharata is told at one and the same time. The same words, according to the sense in which

they are understood, narrate the events of each epic. A *tour de force* of this kind is doubtless unique in the literatures of the world."

(A. A. Macdonnel — Sanskrit Literature).

A similar opinion may be ventured in the case of Suranarya's performance too. Generally speaking, there is not much intrinsic poetry in it; but, in particular places, as already noted above, the genius of the poet peeps out in its glory and sheds the ethereal effulgence of true poetry. Take, for instance, his long description of the Spring Season in Canto II and mark how sweet, how gently undulating is the rhythmic flow of the verses, how appropriate the ideas, and how melodiously attuned is the language! The whole of it is like a *ketaki* bud which eventually blossomed in the full fragrance of his last poem — 'Prabhavati-Pradyumnam.'

1. "Then the Spring Season set in: attended equally in front and rear by the other seasons, and decked with innumerable bushes emitting beautiful and sweet fragrance from buds and flowers, like the fragrance of the rut of elephants, with bees clustering in all corners, and making

1. ఉ. అంత వసంత మొప్పెఁ జరమాగిమభాగచరాభిలర్తు సా

మంత మనంత జాలకసమంజస రంజిత కుంజకుంజరః

ద్వాంత నితాంత సాంద్ర మధుదాన విజృంభిత బంధరస్వనా

తన్మంత నిరంతరీకృత దిగంత మతాంత లతాంత కుంత మ్మ.

incessant buzz and with Cupid tirelessly shooting his arrows of flowers."

(Raghavapandaviyam, C. II, V. 4)

Even in the main '*slesha*' portion (save in some peculiarly difficult situations) his performance is not unworthy of a true poet. For instance, the hunting scene in Canto I or the embassy in Canto IV are typical of the re-

His skill in 'slesha' or 'punning' remarkable ease with which he could weave the two stories and yet infuse into the work the full spirit of poetry. The verses in these places flow so smoothly and make such plain sense that for the time the reader is charmed to think that this is all a single story poem whereas all along the poet has been very subtly weaving the two stories together. As a great Pandit once remarked, Suranarya is a goldsmith of consummate finesse : his rivets and joints are so finely executed that they escape ordinary scrutiny.

CHAPTER V

Suranarya's 'Raghavapandaviyam' and
Ramarajabhushanam's Harischendra-Nalopakhyanam
compared as '*slesha*' poems.

The one Telugu poem that challenges comparison with this poem is the 'Harischendra-Nalopakhyanam' of the poet Ramarajabhushana. Both the poets were contemporaries and lived and wrote,

Ramarajabhushana
his rival the author
of 'Harischendra-
Nalopakhyanam'.

practically speaking, within sight of each other. Ramarajabhushana was under the patronage of Alia Ramaraju, the son-in-law of King Krishnadevaraya; and Pingali Suranarya was under the patronage of Akuveeti Peda Venkataraya, a great Jaghirdar of the Vijayanagaram Emperor. So it is beyond doubt that the two poets must have known each other just as well as they knew Alasani Peddana, the chief Court-poet. If 'Vasu Charitram' was written by Ramarajabhushana in rivalry to the 'Manucharitram' of Peddana, his 'Harischendra-Nalopakhyanam' must have been written in rivalry to the 'Raghavapandaviyam' of Suranarya. The priority of Suranarya's work may be inferred from the fact that he mentioned in its preface only the traditionary work of Vemulavada Bhimakavi and no other.

It would be a matter of great interest to compare and contrast these two contemporaneous poems written on two different topics but on the same lines and in the same spirit manifestly in rivalry with each other.

The two poets compared.

1. Each poet selected for his theme a pair of stories containing a number of similar incidents and situations. These were made use of as points of contact in welding the two stories together. The stories, selected by Suranarya are, however,

more vast and eventful and the difficulty felt by him was rather how to condense them within the limits of a Prabandham ; where as, in the case of Ramarajabhushana, the selected stories were more even and less spacious and the difficulty he had to tackle was rather how to extend the material to cover the range of a Prabandham. Each task was peculiarly suited to the genius of the respective poet. Suranarya was an expert in condensation and Ramarajabhushana in amplification and they acquitted themselves in a way worthy of their great intelligence and capacity.

A careful scrutiny of their work, however, discloses the fact that Suranarya showed here, as elsewhere, greater shrewdness in arrangement and a greater skill in seizing upon points of vantage so as to give as much naturalness to this artificial poem as it is possible to do under the circumstances. This however is a matter of individual opinion.

2. In regard to the manner of execution difference of opinion is equally possible due to difference in taste. But it is the duty of a critic to put matters squarely in their true perspective and proportion and leave judgment to the reader alone.

In a consideration of this nature, the following two points should be borne in mind as they help in clearing up misconceptions before arriving at a judgment.

(1) The two poets showed from the beginning of their literary career a decided predilection for the Slesha or punning style and continued more or less so till the close of their lives ; but with this important difference, viz., that whereas Suranarya gradually emerged into the genuine or *vyangya* kind of poetry by ridding himself of Slesha as much as possible at every stage, the other gradually grew more and more fond of Slesha till at the end of his literary career he produced a work entirely in Slesha or punning. Thus it will be seen that, while Raghavapandaviyam was one of the earliest works of Suranarya, Harischendra-Nalopakhyanam was one of the latest works of Ramarajabhushana. We are thus comparing the early performance of one poet with the latest of the other. The one was a young pioneer and had to cut his own track while the other, an experienced traveller, followed in a beaten path. The genius of the one was *creative* and that of the other was *imitative*. The imitator almost always, if he be a capable man himself, can avoid the defects of the original and improve upon its merits. Thus he is in a position of great advantage. Just so was Ramarajabhushana. He could avail himself of his rival's strong and weak points and brought out a work which shows improvement in some respects.

Another point which non-suits comparison and leaves the decision to individual taste and

judgment is that the two poets differ radically in their art and style. The style of Differences in Ramarajabhushana is usually florid and sonorous. He loves the workmanship and style, grandiose diction full of long compounds couched in sweet and mellifluous Sanskrit. The language is majestically flowing but with a corresponding lack in depth of thought. A rolling oceanic music, more varied than in Srinadha, gives an air of sublimity to his poetry and, in the artistic side, the verbal jingles and figures of speech in which he often indulges, furnish an ornamental brilliance quite enchanting to the mind. In the midst of this music and ornament so pleasing to the ear and fancy, alas how little there is to appeal to the soul !

With Suranarya it is widely different. Terseness of expression, compactness of thought, and a felicitous use of colloquial words are, it was already said, some of the more important features of his style. Redundancy and circumlocution are carefully avoided. The exquisite melody of his verses is the result of a spontaneous flow of fine Telugu words rather than the high-sounding Sanskrit compounds. Except in his partiality for the 'Slesha' he had little in common with Ramarajabhushana.

Each poet, therefore, followed his own individual style and taste in the composition of

these two *dwyaarthi* Prabandhams. The Hari-
 schendra-Nalopakhyanam was
 The two poems written mainly in flowing San-
 compared, skrit compounds and the double
 meanings were brought out
 chiefly with the help of Sanskrit words. It is well
 known to scholars that Sanskrit words can be more
 easily split and often have more than one mean-
 ing. Thus Ramarajabhushana depended more
 upon his vast knowledge of the contents of the
 Sanskrit lexicon than on his own ingenuity. On
 the other hand, Suranarya made use of simple
 Telugu words and brought out the double meanings
 by a very dexterous process of splitting and com-
 bining. His "Slesha" is more difficult to discover as
 it is more elusive. In the verses of Ramarajabhu-
 shana there is often much redundant matter which
 must be accepted on sufferance as having some-
 thing to do in the structure of the poem. But in
 the case of Suranarya (except in very difficult
 places which are not many) this charge cannot be
 made. He has a positive hatred for vapid out-
 pourings and measures his thought and expression
 with the scrupulous and careful economy of a
 conscious artist.

In the case of Raghavapandaviyam there
 was a more troublesome difficulty than in the case
 of Harischendra-Nalopakhyanam. Suranarya, as
 was already noticed, had crowds of personal
 names to use in his poem, which, of course, had to
 be punned upon to produce double meanings. In

the Harischendra-Nalopakyanaṁ the difficulty was not so great as the number of personal names was considerably less. So the verses in the Harischendra-Nalopakhyaṇam run on more smoothly and are less handicapped in the matter of intelligibility in the two directions. With a less extensive range in story to traverse, and less troublesome obstacles in language to overcome, Ramarajabhushana could more freely indulge in his characteristic alliteration and descriptive wealth. Considering all these facts it has to be said that Suranarya had a harder task than his rival to perform. If Suranarya bears away the palm as the greater artist, Ramarajabhushana deserves our commendation as the greater linguist, so far as these two poems are concerned

. Pindiprolu Lakshmana, in his 'Ravanadammiyam', comes nearer to the genius of Suranarya than any other Telugu poet who wrote a *dwyarthī* poem. Lakshmana belongs to the 18th

Pindiprolu
Lakshmana
Ravanadammiyam

century and is thus a very recent poet. A detailed comparison of these two poets is deemed unnecessary for purposes of the present volume and is therefore not attempted here.

APPRECIATION.

—:O:—

I have read with great pleasure the interesting book on the "Kalapurnodayam" of Pingali Suranna that has been recently written by Mr. T' Achyuta Rao, M. A. L. T.

His work seems to be somewhat a new departure in the realm of Telugu Literature, He has dealt most fully with his subject. He has given an outline of the story discussing it both from a moral and a literary point of view and he has also dealt fully with the life and times of Pingali Suranna himself. The story is an absorbing one which well deserves the treatment it has received in this book; and I hope Mr. Achyuta Rao's book will be the precursor of others of a similar type, dealing with ancient Telugu literature, written not only by himself but by other Telugu scholars.

W. B. Brierley I. E. S.
(Formerly) Principal,
Government Arts' College,
RAJAHMUNDRY.

THE LIFE PINGALI SURANARYA

SECTION III.

KALAPURNODAYAM

CHAPTER I

Introduction: the genealogy of the patron
Nandyala Krishnam Raju.

THE next great work of the author after Ragha-
vapandaviyam is Kalpurnodayam. This is,
in my humble opinion, his *magnum opus*, wherein
his peculiar genius is abundantly
evident. It was dedicated to Nan-
dyala Krishnam Raju, a lineal
descendant of Arveti Bukka Raju
and a cousin of Alia Rama Raju
and Tirumal Raju the virtual successors of Kri-
shnadeva Raya to the throne of Vijayanagaram.
This Nandyala Krishnam Raju ruled in the latter
half of the Sixteenth Century at Nandyal, 'a town
in the present Kurnool District and on the main
Railway line from Masulipatam to Marmugao.*

* Inscriptions relating to the royal family of Nandyala are to be found scattered in the Kurnool and Cuddapah Districts. Most of these inscriptions have been collected by the late Colonel Mackenzie and Catalogued along with other inscriptions by him in a special Volume of inscriptions. I found in this Volume many inscriptions

He was a Vaishnava by faith and loved to patronise letters and arts. His family tree is given below as shown in Kalapurnodayam from which we see that he belonged to an ancient family that played no inconsiderable part in Andhra political history and also in the patronage of Andhra literature.

(a) ARVETI BUKKA :- a celebrated general under Saluva Narasimha, who, like Narasimha, linked his fortunes to the House of Vijayanagara and eventually happened to establish an Imperial dynasty named Aravidu dynasty in Vijayanagar.

relating to Timmaraju the step-brother of our Krishnam Raju and a few of Krishnamaraju himself. The step-brother, Timmaraju, was ruling at Gandikota when Krishnamaraju was ruling at Nandyal. Pandit Malladi Suryanarayana Sastri garu of the Andhra University, in his Preface to the Kalapurnodayam, recently Edited by him in a variorum form and dedicated to the Maharajah of Pithapuram, disputed the fact, determined by Veeresalingam and others, that Krishnamaraju belonged to the latter half of the 16th century and pushed him in to the first half of the 17th century on the strength of a reference made to his name by Matla Anantabhupala in his Siddhavattam inscription dated A. D. 1605 which is published in Extenso in Dr. S. Krishnaswami Iyengar's "Sources of Vijayanagar History." The learned Pandit's arguments for fixing the date of Krishnamaraju in the first half of the 17th century cannot stand any close examination. In the first place, it is not safe to conclude that Krishnam Raju was alive in A. D. 1605 simply because his name is

•(b) NARASINGA, the third in the line, was the first to make Nandyala his capital and thus assume the name Nandyala as the house-name of his dynasty.

(c) NARAPPA conquered at Kondavidu the King of Utkal, Barid Shah and Kutub-ul-Mulk. (Vide account below).

(d) TIMMARAJU - a poet - His works are not known.

(e) KRISHNAMARAJU - The patron of Suranarya; Kalapurnodayam was dedicated to him. He was a great patron of letters and fine arts. He belonged to Atreya gotram and was the disciple of Vaishnava guru, Srinivasacharya, son of Sudarsanacharya, of the family of Tirunala Tatacharya.

found in an inscription in which the author of the Inscription was recounting the Exploits of his whole lifetime including his authorship of the poem "Kakutsa Vijaya m." The Inscription only shows that Matla Anantabhupala was alive in A. D. 1605 and that he was dreaded at some time previous to A. D. 1605, by Nandyala Krishnamraju, but it does not show that Nandyala Krishnamraju was still alive in A. D. 1605, or much less ruling in Nandyal at the time.

Again, the learned Pandit believes only this inscription and either disbelieves or suspects as spurious certain other inscriptions which happen to show that Nandyala Krishnamaraju lived in the latter half of the 16th century. This kind of critical estimation is certainly

It will be seen from the above genealogy that Narapparaju, the grandfather of Krishnaraju, the patron of our poet, fought at Kondavidu against the king of Utkala (Orissa), Barid Shah, and Kutub-ul-Mulk. It is also stated in the same verse C. I, v. 33 that the King of Orissa was taken alive by Narapparaju. This battle of Kondavidu was fought by the Emperor Krishnadevaraya in 1510 A. D. against Prataparudra Gajapathi, the King of Orissa, who was, as we see now, aided by the Muhammadan Sultans Barid Shah, and Kutub Shah. This information was also given in Pari-jatapaharanam by Mukku Timmana (Vide Canto I, v. 21). In this battle Prataparudra's son, Virabhadra Gajapathi was taken alive along with a number of generals of the army of the King of Orissa and the Sultans. The scene of battle and

unhistoric and cannot be appreciated as a correct attitude towards research. The Pandit says "There is an inscription dated A. D. 1570 which shows that his (Krishnamraju's) father, Narasingaraju, was ruling at Nandyala. In that case how can Krishnamraju rule at Nandyala in A. D. 1560? However, it is true that there are one or two inscriptions which give scope for such a false impression. But I could not get true copies of those inscriptions. I have seen some recent writings which doubt the authenticity of those inscriptions (E. G. V. Rangacharya's *Ced. Dts. Inscr.* Vol. II and *Ind. Ant.* P 96, &c). Again the learned Pandit says "Timmaraju, step-brother of Krishnamraju granted in A. D. 1568 a piece of land to a local goddess and with the help of this, one may or may not believe

the names of the generals captured alive have all been given in the Amaravathi inscription of Krishnadevaraya quoted in *Extenso* as a footnote in the first section of this book. Thus it is evident that Narapparaju who claims to have captured the King of Orissa at Kondavidu must have led the chief army under Sri Krishnadevaraya, directed against the King of Orissa and obtained a signal victory for the Emperor of Vijayanagar. If the grandfather Narapparaju was a contemporary of Krishnadevaraya (1510-1530 A. D.) his grand-son, Krishnaraju, must have flourished about 1560 to 1590 A. D. or in the latter half of the Sixteenth century. Thus, as in Raghavapandaviyam, we have also here another historical proof to show

that Timmaraju was ruling in Gandikota as representative of his father: but the inscription which says that this Timmaraju was already ruling there in A. D. 1547 cannot be believed: So also the inscription that Krishnam Raju granted a piece of land to Chennakesava Swami in A. D. 1558 cannot be believed. We may know that those two statements are doubtful and mistaken." In this way the learned Pandit lightly, almost frivolously, brushed aside every evidence that did conflict with his own preconceived opinion that Nandyala Krishnamraju lived in the first half of the 17th century. It is certainly wrong to believe one inscription and disbelieve certain other inscriptions unless these are proved by substantial evidence to be spurious. The statement that the Pandit saw in recent historical writings that these inscriptions which created the false impression about Krishnamraju's time as being the Second Half of the 16th century have been doubted by

that Suranarya flourished subsequent to Krishnadevaraya and in the latter half of the Sixteenth century.

Kalapurnodayam is so called because the hero of the story is Kalapurna. It may be contended that the title is not appropriate, for the following reasons:-

- (i) Kalabhashini [afterwards born as Madhuralalasa], the heroine of the story, is the central character and the moving spirit of the whole story and the poem would have been more appropriately named after her. (ii) The poem is noticeably an invention in outline of Bana's Kadambari and Bana named his work after the heroine.

Others also does not seem to be correct. In his enthusiasm to support his opinion that Krishnamraju lived in the first half of the 17th century, the learned Pandit has, I am sorry to say, not been fair either in his presentation or his interpretation of the abundant material available. The Pandit's statement that Krishnamraju's grand father Nara-paraju defeated Kutub-ul-mulk in A. D. 1548 is incorrect. Kutub-ul-mulk, Sultan of Golkonda, died in A. D. 1543 or there-about. The only two battles fought at Kondavidu in which the Vijayanagar Emperor engaged the combined forces of the Gajapathis and Deccan Muhammadans were in A. D. 1517 (Krishnadevaraya) and A. D. 1536 circa (Achyutadevaraya). So, in neither case, it is possible to fix the event in A. D. 1548. Again the verse 33 (Canto I) in

.But, on the other hand, there are other reasons which might have borne weight in the poet's mind for naming the poem as it is:—

[i] The Tales of Kalapurna. * the hero, are from the beginning, made the chief pivot on which the story turns. They alone have the power of giving "religious merit" (Punyam) to the reader.

* తే॥ ఏమికారణమున దాచి తిన్న నాళ్లు
తరుణి యెఱుంగింపు మనుడు నే తత్ప్రసంగ
మునఁ గళాపూర్ణకథలు వచ్చునో యనియెడు
తలఁపుచే దాచితి నటంచు వెలది పలికె.

సీ॥ పలికి యోపారుషభరణ; తత్కథలు వ
చ్చిన నేమి యంటేని వినుము చెలియ
నాకథ లిక్కఁ జెప్పినట్టివారును విని
నట్టివారును ధాత్రియందుఁ బుత్ర
పాత్రప్రపాత్రాది బహుసంతతియుఁ దన
ర్బుచుఁ జిరకాలంబు ప్రమర సంప
దభివృద్ధిఁబొందితగుభ సౌఖ్యములు గాంతు
రనుమాట యున్నది యాదియంద.

(కళాపూ. ఆ. 1. ప. 200, 201.)

which the success of Naraparaju at Kondavidu was mentioned may have to be interpreted, I think, as follows;—

Kutub-ul-mulk who was constantly threatening the Gajapathis and the Barid Shah was defeated by Naraparaju in the wonderful battle of Kondavidu, etc. This interpretation is borne out by the references made about Kutub-ul-mulk of Golkonda, by Addanki Gangadhara Kavi in his Tapatisanvaranopakhyaṇam; So whether we refer to the

[ii] The poem was admittedly intended by the poet to be a great allegory and for the purpose of allegorical significance, the name Kalapurna, which carries a double sense in the word 'KALA' is more appropriate. 'Kalapurna' may mean "the one full of splendour (the full moon)" or "the one full of knowledge."

famous battle of Kondavidu (A. D. 1517) in the time of Krishnadevaraya, or to a similar battle of Kondavidu (A. D. 1530) When Achyutadevaraya had to save his kingdom from the combined attacks of Gajapathis & Muhammadans the date must be earlier than 1543 as Kutub-ul-mulk died in or about A. D. 1543.

Again, the Pandit says that Krishnamraju's youngest grand-father Chinna Obalaraju gave land to Ahobala Swami in A. D. 1548. This is also wrong. Chinna Obalaraju is not a grand-father, but only an uncle, or a cousin of Krishnamraju for there are two persons bearing that name in the family pedigree one an uncle the other a cousin of Krishnamraju. But Krishnamraju's youngest grand-father was KUMARA Aulalaraju. In using these names one must be very careful to see that the exact name is used but not a mere equivalent as such use leads to unfortunate errors. Thus almost every statement made by the learned Pandit in his arguments to show that Krishnamraju belonged to the first half of 17th century and consequently Suranarya also belonged to the same period, can be shown to be incorrect.

Now I give clear data to show that Krishnamraju lived in the latter half of the 16th century, (i) the Pandit says that when the step-brother Timmaraju was ruling at Gandikota in A. D. 1569, his father Narsingaraju was ruling at Nandyala, as there is an inscription of his dated

CHAPTER II

The Story.

In the city of Dwaraka, the capital of Sri Krishna, once there lived a courtesan, named Kalabhashini, a young, beautiful and highly cultured damsel. Narada, with his disciple, Manikandhara, was, on one occasion, coming down from the sky to pay a

The story of the poem, visit to Sri Krishna and, as he was approaching the earth, he happened to see Kalabhashini and her attendants, delighting themselves by swinging on the creepers. Narada was struck with their beauty and exclaimed that

A. D. 1570. As against this opinion there is an inscription in Mackenzie's Vol. No. 97 P. 83. which clearly states that ^AMummidinayudu, counsellor of Nandyala Krishnamrayulu, exempted the weavers of the Village Choutapalli in S. 1484 (A. D. 1562), So that they could build houses freely''. This clearly shows that Krishnamraju was ruling at Nandyala in A. D. 1562. I hope the learned Pandit will not consider this inscription also as spurious,

(2) The learned Pandit stated that the step-brother Timmaraju is an elder brother to Krishnamraju. This is quite wrong. Verse 81 Canto I, P. 22 of his own Edition clearly states that this Timmaraju is younger than Krishnam Raju. If the younger step-brother could rule at Gandikota, in about A. D. 1560, cannot the elder brother Krishnamraju rule at Nandyala at about that period? Thus the contention of the learned Pandit that Krishnamraju belonged to the 1st half of the 17th century is disproved by clear evidence

they had no equals even among the Apsaras of Heaven. These words were overheard by Rambha and Nalakubara who were just then flying in a *vimana*, not far from the earth, talking of a certain great man, Kalapurna. Rambha resented the remark of Narada and a witty conversation followed between the two, Narada in the end suggesting with a smile that it might be that, on some day, even the deep unbroken love between Rambha and Nalakubara would be disturbed when a woman appeared with the exact features of Rambha and a man with the exact features of Nalakubara. Rambha fluttered, and went her own way with Nalakubara. When Narada with Manikandhara descended into the garden of Kalabhashini, she (Kalabhashini) paid her respects to the sage and

from the inscriptions, and the poem itself. Timmaraju seems to be a more capable ruler between the two: as, firstly, on account of his special merit he might have been placed in charge of that extremely hazardous fort of Gandikota, for Gandikota, it must be remembered, is almost as important a strategic centre as the fort of Kondavidu or of Udayagiri, in the eastern frontiers of Vijayanagar Empire, and, secondly, as the poet speaks so eloquently and so much about his military valour and achievements that he reminds us of his grand-father Naraparaju himself, the hero of the Kondavidu battle. It might be that when Timmaraju was ruling at Gandikota & Krishnamraju in Nandyal, their father Narasingaraju might have been alive and issued some inscriptions himself. There is nothing wrong in such a consideration. Narasingaraju might have handed over his dominion in his old age; one part to Timmaraju and the other to

asked him about Kalapurna, saying that she overheard the conversation between Rambha and Nalakubara and between himself and Rambha. Narada refused her request lest he should be born as a mortal on the earth. He observed her love towards Nalakubara and her consequent jealousy towards Rambha and resolved to satisfy her desire and punish thereby the arrogant Rambha.

Kalabhashini became, at her request, a personal attendant on Narada and the three began their musical studies in the harem of Sri Krishna, since Narada wanted to excel Tumburu in a forthcoming musical competition. After her pupilage, Kalabhashini took leave of Narada and returned home.

Krishnamraju and himself have practically retired from public life.

After such clear evidence as shown above I think it is superfluous to add any more evidence. However, I may add for the benefit of the reader a few more indisputable inscriptions relating to the Nandyala family and other evidence germane to the matter, which fix up indirectly the time of Krishnamraju and Suranarya, 1 No. 26, Page 222. Reign of Sadasivaraya. The Village of Tumupadu—granted by Auballyyadeva, Maharajah, son of Nandyala Singarayya Deva—S. 1466 (Sobhakrit) A. D. 1544. This Auballayya was an uncle to Krishnamraju.

2, No. 63, Page 75. Reign of Sadasivaraya—Nandyala Naraparaju, son of Narasingaraju granted the Village, Yenagudi, to God Ahobalaswami in S. 1470 (A. D. 1548) Gandikota Dt. This Naraparaju could not be the

While she was once amusing herself on the vina (lute) in her garden, a Siddha, named Manisthambha, mounted on a lion, descended from the sky towards her and caused surprise in her by relating her love for Nalakubara and her jealousy of Rambha and all that took place between her and Narada. By means of his powers of clairvoyance and clairauidience, the Siddha informed her that Manisthambha was performing penance in the Nandana garden, that Rambha was sent by Indra to spoil his penance and that Nalakubara was also present in the garden. Kalabhashini desired to be taken over there. The Siddha accordingly took her into the Nandana garden but brought her to the temple of the Sakti Mrugendravadhana (Durga) where he wanted to sacrifice her in order to obtain

grand-father Naraparaju but a cousin-brother Naraparaju grand son of Kumara Aubala who was youngest grand-father of Krishnamraju already referred to above.

3. Most of Timmaraju's inscriptions have been issued during the time of Sadasivaraya Emperor of Vijayanagar (A. D. 1542—1558) and since Timmaraju is younger than Krishnamraju it can be safely presumed that Krishnamraju belonged to the same period. Matla Anantabhupala in his Siddhavatam Inscription cited above speaks of the Emperor Vira Venkatapathiraya reigning at Chandragiri. The period of his reign is A. D. 1585—1614. Ananta was the right hand man of this Emperor (Vide the same inscription). Savaram China Narayana in his Kuvalayaswa Charithram speaks of his patron Narayanaraju as a commander under Srirangaraya A. D. 1572—1585 this same Veera Venkatapatiraya and also as an admirer of Matla Ananta

kingly power by the favour of the goddess. This impending doom Kalabhashini learnt, to her great grief, from an old female devotee at the temple.

Just when the Siddha aimed a blow at the neck of Kalabhashini the old woman interposed her neck and received the blow and thereby became transformed into a young and beautiful woman. The goddess Mrugendravadhana, disgusted with the cruelty of the Siddha, flung him and Kalabhashini, far away, and they together dropped into a bower. The Siddha tried to outrage her

Bhupala. Thus Narayanaraju & Matla Ananta were contemporaries in Vira Venkatapathiraya's time (i.e.) the latter part of the 16th century. So Krishnamraju who feared Matla Ananta must belong to the same period.

(4) Last but not least. I have been permitted by the well-known authority on the History of Vijayanagar, Dr. N. Venkataramanayya Garu M.A., Ph.D. of the Madras University, to state in advance that he has given strong evidence in his "Further Sources of Vijayanagar History" ready for publication by the Madras University, which shows that Nandyala Krishnamraju ended his life in captivity at Chandragiri, by about A.D. 1596.

It seems to me that the Nandyala family were, after the death of Sadasivaraya in A.D. 1567, out of favour with the throne of Vijayanagar, as it was seized by Tirumalaya, who was, their cousin and belonged to the younger branch of the Arveti family. So the Nandyala family, having been in opposition to the Emperor at Chandragiri, were deprived of their authority by the Matla chiefs and the Recherla chiefs who continued to be loyal to the Vijayanagar Emperor at Chandragiri.

modesty but Kalabhashini's cries brought out a man looking exactly like Nalakubara. The Siddha fled away. Kalabhashini, so long desirous of Nalakubara, found her opportunity and in the shape of Rambha retired with him into a shaded bower. Soon after, the real Rambha came to them and the two Rambhas quarrelled with each other for the possession of Nalakubara. Nalakubara at last found out that the second woman was the real Rambha and Kalabhashini was cursed by Rambha to die by means of a sword. As soon as this scene was over, a man exactly like Nalakubara came to them and it was the turn of Rambha to find out which of them was the real Nalakubara. Another comic scene ensued and at last by means of the reference to the tale of Kalapurna, she found out that the second man was the real Nalakubara and the false Nalakubara, who was no other than Manikandhara himself, was cursed by the real Nalakubara to die soon. All this scene was noticed by Manisthambha from a distance and when they all met at the temple of the goddess and related their stories to one another, Kalabhashini and Manikandhara recognised each other and felt happy to learn that their secret mutual love, so long unrevealed to each other out of fear of Narada, bore fruit under the blessing of that sage which he enigmatically imparted at the time of parting.

The young lovers, now husband and wife, were, in the midst of their delight, distressed to

find themselves under a curse. Kalabhashini, with the courage of a true-hearted woman, made up her mind to die and begged Manisthambha to kill her with his sword. But Manisthambha refused her prayer saying that his wife Sumukhasatti (the erstwhile old woman who saved Kalabhashini from death) begged him not to use the sword against her. So Manikandhara was requested by all to carry out the unpleasant task. The gentle Manikandhara felt horrified at the proposal but his importunate wife prevailed on him to rid her of the ever impending curse. Her last prayer was to be the wife of Manikandhara in her next birth also and to be a model of chastity like Sumukhasatti. The sword did its work, but the Goddess Mrugendravadhana, pleased with the courage and devotion of Kalabhashini, wrought a miracle and resurrected her at once and Kalabhashini found herself in her own home in Dwaraka. Manisthambha and Sumukhasatti went away on a pilgrimage. Manikandhara resolved to end his life by falling from a precipice of the Srisaile mountain and hurried to the place. Just when he was about to take the fatal plunge, a young and beautiful woman, Abhinavakoumudi, came flying up to him, wildly crying for help against a Rakshasa who was in hot pursuit after her and discharging arrows. With the sword given by her, Manikandhara opposed the Rakshasa and in the conflict that ensued both died by each other's hand.

Manikandhara was born as Kalapurna to Manisthambha, and Sumukhasatti at Kasarapuram and miraculously grew at once into a young man. The king of Kasarapuram, Satwadatma by name, abdicated the throne in favour of Kalapurna and became his prime minister. A certain Haihaya king, Madasaya, with his wife Rupanubhuti and his minister Dhirabhava, attacked Kalapurna and suffered discomfiture at his hands. Madasaya, with his entourage, settled down as a feudatory at the court of King Kalapurna. About this time, Kalabhashini was born as Madhuralalasa, daughter to King Madasaya and Queen Rupanubhuti. When she was an infant, not two months old, she narrated in the presence of King Kalapurna and his courtiers the previous history of herself, King Kalapurna, and the others and informed the king that it was ordained by Brahma that she should wed Kalapurna in this birth. The royal infant grew to be a young woman. King Kalapurna, who already had Abhinavakaumudi for his queen, forgot, in course of time, all about Madhuralalasa. Madhuralalasa was secretly pining away for love of Kalapurna and was becoming hopeless of ever seeing her lord. But happily a hunting accident brought them face to face and King Kalapurna on enquiry recollected that she was Madhuralalasa and determined to marry her. Madasaya and his wife consented to the match. The royal wedding took place with great pomp and ceremony. By his two wives, Abhinavakau-

mudi and Madhuralalasa, King Kalapurna had two sons, Suprasada and Sarasa, respectively. The king and the queens, who were great devotees of Vishnu, lived long and reigned over a joyful and happy people.

CHAPTER III

The Sources of the plot.

It cannot be definitely stated at present whether the story was invented by the author, wholly or partly, or adapted by him from any

	Purana or story book
The story	prologue, Suranarya simply says
adapted or	that he intended to write a story
invented ?	which is :—

1. "Sublime in the wonderful weaving of an unprecedented or novel story, which is fresh in the erotic sentiment, 'and which creates a desire to hear on account of the description of sacred and good things.'"

Since the word '*apurva*' is to be interpreted as 'not old' the presumption is reasonable that the story was invented by the author. In the absence of any evidence to the contrary, the story may be considered as having been invented in the sense, that it is not wholly or mainly taken out from any book.

1. ఆపూర్వక భాసంవిధాన నై చిత్రమున నవలీలమున
రస ప్రాయమును పుణ్యవస్తువర్ణనా కర్ణవీణమున
D. P. R. No.

But the fact that the story was an invention of the author does not preclude the consideration as to how far the poet was indebted to others for the materials used. No poet, great or small, was ever born like Minerva in full panoply of his own. Originality does not mean a complete departure from the ways of other men or an utter ignorance of the thoughts of others. A literary man, like any other, may reasonably inherit from the past and yet preserve his own individuality. Shakespeare was an original genius notwithstanding his imitations and adaptations. Kalidasa borrowed from the past and is still the perpetual sovereign of literary India.

In composing the story of Kalapurnodayam, Suranarya appears primarily to have adopted the leading ideas of Bana's Kadambari and

Sources of the plot:— (1) Bana's Kadambari, (2) Krishna Misra's Prabhodhachendrodayam (3) Peddanna's Manucharitram, (4) Surana's Udayanodayam.

Krishna Misra's Prabhodhachendrodayam into a framework like the story of Udayana, King of Kausambi and endeavoured to harmonise them into a connected story-complex. The 'Kadambari' may have suggested to him the remarkable idea of spreading the action of the story beyond a single lifetime of the hero and the heroine. In the 'Kadambari'

the heroes, Chandrapida and Pundarika, had to pass through two or three births before they could realise their desires. In the 'Kalapurnodayam,'

Kalabhashini and Manikandhara had similarly to pass into a second life before their mutual aspirations could bear fruit. The "Prabhodhachandrodayam" may have taught him the idea of a philosophical allegory in which certain abstract characters play the drama of life and arrive at the ultimate triumph of True knowledge. Mahamoha, the king of Evil, contends with King Viveka, the King of Good, for the undisputed sovereignty of the world and calls forth his legions of Kama, Krodha, Ahankara, Lobha, Dambha, and other infernal spirits to wage war against the enemy. Viveka warns his followers and prepares them for battle. Vishnubhakthi renders him valuable assistance and finally the birth of Prabhodha, the invincible son of Purusha and Upanishad, brings certain victory to his cause and Mahamoha and his followers vanish away in despair. Similarly in Kalapurnodayam there seems to be a subtly-woven allegory in which certain abstract characters, representing spiritual principles, play the drama of life and the whole story shadows the struggle between Good and Evil. Kalapurna represents the principle of Good, Malasaya, that of Evil, and so on. The plan of the story is therefore like that of the 'Kadambari' and the spirit like that of Prabhodhachandrodayam. The romance of the one and the philosophy of the other have been exquisitely blended; so that we have in this the unique example of an allegorical romance in verse. The Kadambari is a romantic story and little more

and the Prabhodhachendrodāyam is a philosophical allegory and little more. But the Kalapurnodāyam, which seems to combine both these in one, is by so much superior to either.

It seems to me that, in addition to these two Sanskrit works serving as models, the poet drew some material from another well-known Sanskrit source, namely, Somanadeva's 'Kathasaritsagar' in which is to be found the romantico-historical legend of Udayana or Vatsaraja, King of Kausambi. The Idylls of Udayana, like the idylls of Charlemagne in Europe, have ever been a fertile field of romantic inspiration to Sanskrit poets and Vasavadatta, the beautiful queen of Udayana, was likewise the ideal of beauty, love and romance. So Udayana, the romantic hero of the *dhiralalita* type in Hindu Literature, was not an inappropriate *ensemble* for Kalapurna and when the two stories of Udayana and Kalapurna are compared with each other, the similarity becomes much more striking.

Udayana, King of Kausambi, married as his first wife, Vasavadatta, daughter of Chandamahāsena, King of Ujjain. But the King of Magadha, named Pradyota, was too powerful a rival for Udayana; and so Udayana's minister, the famous Yougandharayana, planned to bring about an alliance between the two royal families of Kausambi and Magadha. Padmavathi, the only daughter of the Magadha king, was won over, through

the disguised Vasavadatta, to love Udayana. Thereupon Udayana invaded against the King of Magadha and defeated him. As a condition of peace, he married Padmavathi, and a close alliance was thus formed between the two kings. Thereafter the digvijayam - world-conquest - was carried out. In the "Kalapurnodayam" similarly, Kalapurna first married princess Abhinava Kaumudi. Madasaya, a Haihaya King, and a keen rival of Kalapurna, had an only daughter Madhuralalasa, who was destined to be the spouse of Kalapurna. Kalapurna defeated him in a battle and as a condition of peace, married Madhuralalasa. Thereafter he performed the digvijayam, or, world-conquest.

Thus, it will be seen that there is a fairly close parallel between the two stories of Udayana and Kalapurna. When it is also known that this story of Udayana was, about the time of Suranarya or a little prior, turned into an Andhra Prabandham by a certain Narana Suranna and that this Andhra Prabandham was named Udayanodayam, a name so much alike to Kalapurnodayam, Suranarya's indebtedness becomes much more evident.

There is also indubitable evidence to show that Suranarya had before him some Telugu poems also to furnish him material for his plot by way of comparison and contrast. Of them the most important is (a) PEDDANNA'S 'MANUCHARITRAM'. It seems to me that Suranarya attempted to im-

prove upon this poem in his own work by 'adapting some of its features while eliminating the defects.

(i) In both, the heroines were courtezans, one heavenly and the other earthly. Both the heroines wedded their lords under a misconception; and whereas Varudhini suffered loss of chastity (Pativratyabhangam) Kalabhashini's chastity was saved by the cleverness of the poet.

(ii) In both, the heroes were Gandharvas: but the Gandharva hero of Kalapurnodayam was infinitely superior in character to that of Manucharitram.

(iii) The story of Abhinavakaumudi being pursued by Salyasura bears a strong family resemblance to that of Manorama, pursued by Indivaraksha in the form of a Rakshasa.

Some minor similarities also can be shown between these two poems which were produced in such close proximity of time and place

(b) TIMMANNA'S PARIJATAPAHARANAM
The scene at the end of the poem between Kalapurna and his two wives is very similar to the famous scene between Srikrishna and his two queens in the first canto.

(c) KRISHNADEVARAYA'S AMUKTAMALYADA.
Amuktamalyada, the heroine, longed for marrying

the God Sriranganatha even from her birth. So also Madhuralalasa, the heroine in this poem, was shown by the poet, to have dedicated herself from her babyhood as the wife of of King Kalapurna. (Vide C. VI. Verse 195.)

Thus, though this poem Kalapurnodayam is quite original and new, yet it bears a great deal of evidence to show that the author had in his mind many great poems, Sanskrit and Telugu, from which he borrowed matter and manner and utilised the material thus got in his own peculiar way.

CHAPTER IV

The poem :—a three-fold allegory.

This poem, to my mind, stands unique in the whole field of Andhra literature and perhaps in the wider field of Indian literature. Even as a love poem, it seems to be a rare production. The poet did not merely imitate here the Prabandhams of former Telugu and Sanskrit poets and describe the hackneyed loves of princes and princesses on the principle that:

“Love in a hut, with water and a crust
Is - Love, forgive us - cinders, ashes, dust”
—(Keats).

but wandered away from the beaten track to cut a path for himself and discover for mankind

unknown regions of romance. The heroine is neither an offspring of royal blood, nor, in the first instance, of divine blood; but an ordinary courtesan, cultured and clever, with all the foibles of her class and sex and the hero is a young Gandharva devotee, simple, unobtrusive and religious. With these two mutually conflicting characters, figuring as the chief dramatis personae, a very interesting and complicated story was woven in which a great variety of characters were gradually introduced to unfold the significance of the whole. Thus, even as a romantic love story, it is an uncommon performance and the poet may lay claim to some originality or rather daring which is very frequently a characteristic of genius. But this is, after all, neither the only merit nor even the chief merit of the poem. What distinguishes it from the rest of its kind and elevates it into the region of the sublime is the deep allegorical significance of the story. The story is not merely a single allegory like the Prabodhachandrodayam nor even a double allegory like Spenser's Fairie Queen, but it is, what would be simply marvellous in the literature of any country, a triple allegory. It can bear a threefold interpretation, philosophical, historical and erotic. This supreme literary feat would be absolutely incredible were it not that we have here its actual achievement. Words would fail to describe adequately that bold towering genius which could bring, within the range of effort, such a stupendous task, and in the accompli-

shment of it, attain such a large measure of success. Truly says the poet :

“All the means of action
The shapeless masses - the materials
Lie everywhere about us. What we need
Is the celestial fire to change the flint
Into the transparent crystal, bright and clear,
That fire is Genius.”

Longfellow.

CHAPTER V

The three allegories—explained in detail.

Imagination need not be stretched to any great length in my opinion to follow up what may be called the metaphysical or philosophical allegory in the poem. The very names of the dramatis personae and the development of the story suggest in my opinion the existence of such an allegory. Angadesa is the human body. ('Anga' means (i) the country named Anga, (ii) the body). In this Angadesa, the town of Kasarapuram (the lake-city) is the metropolis. Kasarapuram stands for the heart which is the lake or source of supply for the whole body (Hrudaya-kasaram). In the town of Kasarapuram, King Satwadatma was, after a period of anarchy the first ruling sovereign. That is to say, in the human heart, Intelligence or Buddhi, after a period of comparative ignorance, first reveals itself and

assumes control of the human body. King Satwadatma, conscious of the superior virtues of Kalapurna, abdicated the throne in his favour and became his prime minister. In other words, Intelligence gradually gives place to the superior power of the soul (Jivatma). Kalapurna is thus the human soul (Jivatma or Purusha). It is said in the Prasnopanishad that

(i) "O Bharadwaja ! Know that Purusha has sixteen 'Kalas.' (Prasnopanishad.)

(ii) Within this very body there exists 'Purusha' of the lunar essence and in him rise the sixteen 'Kalas'—" (Prasnopanishad)

So the human soul or (Jivatma) has sixteen principles (Kala) just as the moon has sixteen rays (Kala). The word Kalapurna, therefore, stands in the double sense of "the soul" or "the moon."

This Kalapurna was the offspring of a Brahmana couple Manisthambha and Sumukhasatti. Manisthambha and Sumukhasatti are the Iswara and Maya and Kalapurna or the human soul is the manifestation of their union. Manisthambha, the husband, assumed at the time of the union the form of the wife and

(i) పాదకళం భారద్వాజ తుమం వేద.

(ii) ఇంద్రా వాంఛ్యరీతే సామ్య తుమాయస్మిన్

ఏతాః పాదకళాః పృథవంతి.

(మృగ్మీమిషక్తు)

Sumukhasatti, the wife, that of the husband. This only signifies that Iswara, the Lord of the Universe, pleases himself by coming under the influence of Maya or Prakriti and yet retaining his own individuality. Sumukhasatti was the daughter of Swabhava or in other words, Maya or Prakriti is self-born. Swabhava, gave Kalapurna a bow and arrows. The bow is the mind and the arrows are the senses and by means of the mind and the five senses, Kalapurna or the Jivatma could bring into his possession, Madasaya or the material universe, and Rupanubhuti its capacity to please. Madasaya, the material Universe and Rupanubhuti, its enjoyment. were the parents of Madhuralalasa or the desire for pleasure and King Kalapurna's marriage of Madhuralalasa means that the Jivatma enjoys the pleasures of the Senses. Before this marriage, King Kalapurna wedded the princess, Abhinavakaumudi, an Apsarasa of the moon. Abhinavakaumudi means moonlight or Chitsakti and just as moonlight is inseparable from the Moon, so also this Chitsakti is inseparable from Jivatma. This double meaning was brought about by the *Slesha* in the word Kalapurna meaning the Moon or the soul. Abhinavakaumudi means fresh moonlight and is an inseparable power of the moon. So also, Abhinavakaumudi as Chitsakti is an inseparable power, of Jivatma. King Kalapurna begot on Abhinavakaumudi a son named Suprasada and on Madhuralalasa a son named Sarasa. In other words the human soul by Chitsakti acquires Pra-

sannatwam (benignity) and by the desire for pleasure attains Rasikatwam (artistic culture). King Kalapurna waged war against King Madasaya and in the end, married the latter's daughter Madhuralalasa. On the other hand, he rescued the princess Abhinavakaumudi from the fury of Salyasura and wedded her. This shows that the human soul while fighting against the lower pleasures of the senses (Madasaya and Rupanubhuti) keeps itself free to enjoy the higher pleasures of the world (Madhuralalasa) and at the same time overcomes obstacles to live in the pure enjoyment of the Divine glory (Abhinavakaumudi).

Thus it is, that the eternal struggle between the principles of Good and Evil, call them by whatever name we please, Christ and Satan, Faust and Mephistopheles, Viveka and Mahamoha, Una and Duessa, has been here adumbrated by this great poet with an elusive subtlety characteristic of his stupendous genius.

The story is, therefore, not merely of an ephemeral or sensational interest as at first sight it appears to be but is of a deep and abiding character, inscrutable as life itself and is a perennial

The poem : its deep and abiding interest,	source of elevated enjoyment. It is a freak of genius that, under the cover of passion and pleasure, the eternal drama of life, culminating in the triumph of <i>True Knowledge</i> ,
---	---

has been ingeniously delineated with the profound touch of a great artist and thinker. The exciting adventures of the story may capture the wild fancy of boyhood ; its beautiful love episodes may enthrall the imagination of youth ; and its undercurrent of metaphysical allegory may entertain the wisdom of age.

Why did the poet spread the action of the poem beyond a single life time ? Is there any special significance in depicting the characters of Kalabhashini and Manikandhara,

Double life— in their next birth also ? I think
time Reasons. there is. Manikandhara, austere

and religious as he is, had no strong will to resist the blandishments of Rambha and rather preferred to lose his Tapas (penance) than forego the amours of the heavenly courtesan.

But he subsequently expiated his weakness by his long devotional pilgrimage and his ready self-sacrifice for Abhinavakaumudi, and, as a fruit of his good deeds, became in his next birth King Kalapurna. Similarly, Kalabhashini, though cultured and pious, exhibited the weakness of her birth and breeding in her inconstant moods and unchaste desires but by her subsequent devotion and courage with which she courted death at the hands of Manikandhara, she pleased the goddess Mrugendravadhana, and became in her next birth Queen Madhuralalasa, a fit spouse for the good King Kalapurna. As the Gita says:—

1. "Whatever desire a man clings to in his mind at the time of his liberation from the body (death), he resumes the same in his next birth as his mind is fully imbued with that desire."
(Bhagavadgita)

These rebirths, therefore, seem to have been designed by the poet to illustrate the law of Karma and Re-incarnation and evidently suggest the idea

"That men may rise on stepping stones
Of their dead selves to higher things."

—Tennyson.

The historical allegory is the most difficult to trace. The material for the The Historical allegory is to be found in the shape of some scattered hints and suggestions of a somewhat cryptic character. The dramatic personae are sometimes spoken of in terms of history. Their family pedigrees and relationships are sometimes significantly given. The localities seem to have been hinted in a veiled form. Thus, apart from an *a priori* consideration that the courtier poet, Suranarya, would not let slip an opportunity of pleasing his patron by idealising, in the person of Kalapurna, some great hero connected with the

-
1. యం యం వాపి స్మరన్ భావం త్యజత్యం తే క శేఖరం
తం తమే వైతి కాంతేయ సదా తద్భావ భానితమ్॥

historic house of his patron, a careful arrangement of these stray facts induces a reasonable suspicion that the King Kalapurna is a mythical apotheosis of some great historical personage. Who this personage is cannot at present be exactly stated, first, because of the scanty material in the story, and, secondly, because of the meagre knowledge we still possess of the history of the royal dynasties of South India and I have only striven hereunder to give the most approximate interpretation of the allegory which, I think, certainly exists in the poem.

Let us first glean the scattered bits of history and then proceed to the formation of a working hypothesis.

. Kalapurna, the King of Kasarapuram, had two wives: the first wife, Abhinavakaumudi, was shown as * “a maiden belonging to the Lunar family of Apsarasas.” This may be interpreted to mean that she was a princess of the Lunar dynasty. She was represented to have been pursued by a Rakshasa in the form of a boar (Salyasura) who was the maternal uncle’s son of Mahishasura and from this hideous monster she was rescued by Kalapurna. This may mean that this princess of the Lunar dynasty was first wooed by a prince bearing the insignia of a boar and related to the House of Mysore and that Kalapurna rescued her

* కుమారకర వీరణ బాహురొహితకర్మ.

from a hateful match by marrying her himself. His second wife Madhuralalasa was the only child of Madasaya, a king of the Haihaya line, and descended from Kartaviryarjuna, whose capital was Dharmapuri near the Godavary river. Madasaya invaded the kingdom of Kalapurna but having been defeated by him, became his feudatory and gave his daughter in marriage to him. Madhuralalasa's mother was the sister of Satwadatma the predecessor of Kalapurna on the throne of Kasarapuram. Satwadatma, it was shown, was a fugitive Maharatta prince, invited by the people of Kasarapuram to be their king when their country was in a state of anarchy. He, subsequently, handed over the kingdom to Kalapurna and became his prime minister. The capital was changed from Kasarapuram to Kramukakantottharapuram. Kalapurna, who was originally not a Kshatriya, became by his great prowess, the founder of a Kshatriya dynasty. He had two sons, Suprasada and Sarasa, by his two wives. The above facts, divested of their legendary character, may be interpreted as follows:

The kingdom of Kasarapuram was at a certain time in a state of anarchy. A fugitive Maharatta prince took possession of it and ruled it with the consent of the people. Subsequently a great warrior named Kalapurna came on the scene and dethroned the Maharatta who afterwards became his minister. Sometime after, a king of the Haihaya dynasty and kinsman of the deposed

Maharajta prince invaded the kingdom of the usurper, Kalapurna, with a view to restore the claims of his kinsman. But he too was utterly defeated and had to become a vassal of the usurper at his court. Once he made an attempt to flee with his wife and daughter but was captured and brought back to the court of Kalapurna. In view of such disturbances, the monarch felt it desirable and even necessary for the greater security of his own position to placate his minister and pacify his discontented vassal; and he, accordingly, proposed to marry the daughter of his vassal who was also the niece of his minister. The proposal was accepted and the King Kalapurna cemented the union by marrying the princess. Previous to this, he married a princess of the Lunar dynasty. His two wives bore to him each a son.

Now, what is this Kasarapuram and who may be this great conqueror Kalapurna, who set up a dynasty of his own at Kasarapuram? Let us try to solve these questions.

It may be naturally presumed that this courtier poet would not have cared to lavish his encomiums upon somebody unconnected with the family of his patron, Nandyala Krishnam Raju, or with the Imperial house of Vijayanagaram of which it was a feudal dependency; nor, if he had done so, would his patron have cared to lavish his patronage on the poet; for, in the literary history of the world, mutual adulation has ever been a

well-known shibboleth between poetry and patronage. This reasonable presumption limits the field of selection to the Imperial house of Vijayanagaram and its minor branch at Nandyal. From either of these dynasties, the poet would have got his hero. Let us suppose, for the sake of argument, that the poet took his hero from the minor branch at Nandyal and represented him as the great Kalapurna. The supposition is not in itself impossible; but it is highly improbable, to say the least; for, Suranarya, with the profound and admirable commonsense which he exhibited throughout his literary history, could not have committed such a gross exaggeration as to make a petty local potentate figure as the prototype of the grand human ideal and world-conqueror, Kalapurna.

Further, in the genealogy of his patron, as described by the poet, in his Kalapurnodayam, there are none having two wives and a single son by each; for, be it remembered, that Kalapurna by his two wives begot Suprasada and Sarasa, respectively. Thus, by these two eliminations, we have practically narrowed the field of choice to the Imperial dynasty of Vijayanagaram.

This view receives some confirmation from another source. It has been seen that the great Kalapurna ruled at Kasarapuram. Kasarapuram got its name from the lake near it (vide Kalapurnodayam, V. 102, canto 5). It may, therefore, stand for Pampapura or Hampipura which

got its name from the celebrated lake Pampa of the Ramayana fame. Hampipura is none other than Vijayanagaram (c.f, the Ruins of Hampi), Thus the King of Kasarapuram may allegorically stand for the King of Vijayanagaram. It is thus possible that some king of Vijayanagaram may have been in the poet's mind when describing the allegorical hero Kalapurna.

Who may be that king? Strictly speaking, five dynasties ruled at Vijayanagaram. At first a branch of the Bhallana Yadavas with their capital at Dwarasamudram ruled at Vijayanagaram for some time. This may be called the first dynasty. The second dynasty began with Harihara and Bukka Raya and ended with the profligate Virupaksha Raya II. This Virupaksha Raya was overthrown by his minister and commander-in-chief, Saluva Narasimha Raya who succeeded him on the throne. With Saluva Narasimha Raya begins the third dynasty. Saluva Narasimha Raya, at the time of his death, left his two minor sons to the care of his minister and cousin, Tuluva Narasa Raya. Tuluva Narasa Raya faithfully discharged his trust and stood as regent to the minor kings one after the other. After their death, the family of Narasimha Raya came into power. Viranarasimha Raya, the eldest son, succeeded to the throne and he was followed by the great Krishnadeva Raya. During the time of Pingali Suranarya or a little after, the Arveti dynasty, begun by Tirumalaraya, ruled in Vijayanagaram.

Now we may leave out of consideration the first two dynasties of Vijayanagaram; for they came to an end much earlier than the time of Suranarya. Of the third, the Saluva dynasty, the first King Saluva Narasimha Raya stands apart and alone, for his family became practically extinct with his death. His successor, Narasaraya, who consolidated his power with much ability and wisdom became the illustrious founder of a fairly long line of kings in which the great Krishnadeva Raya was the brightest ornament. It was under this line of kings, that Suranarya mainly lived and wrote. Their public and private history must have been familiar to him. Their great achievements, in field and council, which lifted them to an imperial role, and formed a fertile and popular source of inspiration for many an illustrious poet of the day, must have been read with no less keen interest by the young and rising poet. He needed not to explore the myths and legends of our Puranas for a hero. The chivalry, the courage, the learning, the taste and liberality of the great Krishnadeva Raya "the poet-emperor" furnished all the material for an ideal hero, like Kalapurna. The poet could not have been guilty of much exaggeration if he could have made either the invincible conqueror, Narasaraya, or his more illustrious son, Krishnadevaraya, personate the ideal hero Kalapurna.

Apart from all imaginary probability, it has to be seen whether the cumulative historical

evidence we have of Kalapurna in the poem fits in with any one of this line of kings and if so, with whom.

At a certain time Kasarapuram was in a state of anarchy. A Maharatta prince became king. He, subsequently of his own accord, handed over the throne to Kalapurna born of Brahman parents and became his minister. Kalapurna changed his capital from Kasarapuram to Kramukakantotharapuram. He married, as his first wife, the daughter of a king of the Lunar dynasty connected with the royal house of Mysore. He married as his second wife the daughter of a Haihaya king whom he conquered and kept as his vassal at his court. By each of these two wives he had a son. He was not a Kshatriya by birth but subsequently has been considered as such.

It is a matter of history, that, after the death of Viranarasimha Raya, there was an interregnum owing to the minority of his sons. During this interregnum Saluva Timmarasu, the king-maker, acted as the regent. Timmarasu was an Andhra by birth. This Timmarasu gave the throne to Krishnadeva Raya and became his prime minister. Krishnadeva Raya built a town called Nagalapuram and made it his capital to all intents and purposes. Thus he may be said to have shifted his capital from Kasarapuram (Vijayanagaram) to Kramukakantotharapuram (Nagalapuram) for just as in the former name the word 'puram' is

above the word 'kanta', so, in the latter word, the word 'puram' is above the word 'gala' and both 'kanta' and 'gala' mean the same thing. His first wife, Tirumala Devi, was the daughter of a Mysore vassal, King Kumar Virasyamala Raya. Whether her hand was courted by any other king cannot be ascertained at present. His second wife Annapura Devi was the daughter of the Gajapati king of Orissa whom he conquered. Possibly the Gajapati kings were a branch of the Haihayas. It is a wellknown fact that Krishnadeva Raya defeated the Gajapati king Prataparudra and, while he fled away with his family, captured his son and daughter and married the latter. Krishnadeva Raya had two sons by these two queens (vide Ch. Virabhadra Rao's "Life of Krishnadeva Raya").

Krishnadeva Raya was not considered at first a Kshatriya, but, by his great conquests and reputation, asserted his claim to be a Kshatriya king.

It is thus evident that, in the main, the historical evidence of Kalapurna fits in in the case of Krishnadevaraya and one is fairly tempted to think that Krishnadeva Raya might have been taken to represent the hero Kalapurna. *

* Though it is quite evident to me that the poet intended a historical allegory in the king Kalapurna, yet one cannot be quite sure whether the king Kalapurna represents Krishnadeva Raya or his father Narasa Raya. Future research alone has to solve the problem and I hope

. The Erotic allegory was explained by the poet himself with exquisite skill and nicety of expression, as a love interlude between Brahma and Saraswati. (Vide Canto V. Kalapurnodayam.)

On one occasion when Brahma and Saraswati were dallying on a lake in their pleasure garden, a love quarrel took place between the divine couple. During the brief interval of separation, Saraswati was lying with her face turned away from Brahma and the great lord felt very sick at heart. With a view to ease his own

that some scholars will throw more light on the matter by showing the family relationships of the wives of Narayaṇa Kaya, the father of Krishnadeva Raya. I could not get the information yet, however much I tried. Scholars of historical research have not yet been able to show to which royal families the first two wives of Narasaraṇya belonged—Tippamba, the mother of Viranarasimharaya—Nagalamba, the mother of Krishnadevaraya.

Compare Malik Muhammad Jayasi's "Padmavati" written about the same time as the "Kalapurnodayam" in Hindi. The poet flourished about 1540 A. D. in the court of the Raja of Amethi in Rajaputana. In the "Padmavati" he tells the story of a certain Ratan Sen, who, hearing from a parrot of the great beauty of Padmavati or Padmini, journeyed to Ceylon as a mendicant and returned to Chittor with Padmini as his bride. Alauddin, the ruling sovereign at Delhi, also heard of Padmini and endeavoured to capture Chittor in order to gain possession of her. He was un-

anguish and soothe his angry queen, he began to narrate a story to the caged parrot near. In the story he managed to weave with exquisite taste and delicacy the love episode and indirectly inform his queen how greatly he felt the separation and how anxiously he desired re-union. The persons in the story were symbolic of his emotions and endeavours for re-union. Saraswati was very pleased with this delicate courtship of her lord and benignly smiled upon him, and herself explained the allegory to her lord. Their re-union was likewise interwoven in the story.

successful but Ratan Sen was taken prisoner and held as a hostage for his surrender. He was afterwards released from captivity by the bravery of two heroes. He then attacked King Dev Pal who had made insulting proposals to Padmini during his imprisonment. Dev Pal was killed but Ratan Sen, who was mortally wounded, returned to Chittor, only to die. His two wives, Padmini and another, became Sati for him, and while this was happening, Alauddin appeared at the gates of Chittor, and though it was bravely defended, captured it. At the end of the poem Malik Mahomed explains it all as being an allegory. Chittor is the body of man, Ratan Sen is the Soul, Padmini is wisdom. Alauddin is delusion, the parrot is the guru, and so on and thus a religious character is given to the story."

F. E. Keay's

"A History of Hindu Literature."

.Kasarapuram was the lake in the pleasure garden of Brahma. Kalapurna was the reflection, on the lake, of the moonlike face of Saraswati as she hung down her face away from her lord. Manisthambha was the jewelled pavement of the lake and the union of Sumukhasatti (her beautiful face) with Manisthambha was the cause of Kalapurna or the reflected image of the moon. Madasaya and his queen Rupanubhuti were only the desires of Brahma for kissing the face of his queen (Mat+asaya=my desire). When they invaded Kalapurna, i. e., when Brahma turned up her face for a kiss, her eye-brows and looks (bow and arrows) were directed in anger and his courage (Dhirabhava) and desire (Madasaya and Rupanubhuti) fled away. Upon this, the queen smiled and turned towards him. Her smile was Abhinavakaumudi. The smile enriched her noble countenance, i. e., to say, Abhinavakaumudi married Kalapurna. Brahma's desire for kissing the ruby lips of his queen was Madhuralalasa, and it was the result of his deep appreciation of beauty or, in other words, Madhuralalasa was the offspring of Madasaya and Rupanubhuti who were allowed to return. The four Agamas in the story were the four faces of Brahma. And so on. If the poet himself had not explained in detail the allegory he meant, through the lips of Saraswati to her lord, it would have been simply impossible to think that such allegory ever existed in it.

This charmingly subtle interlude so finely inter-twined in the story and its delicate interpretation are a literary marvel which alone may entitle the poet to a very high place in literature. His imagination was at once delicate, subtle, and ariel-like. Its flight was bold and graceful. It revelled in beauty but cunningly concealed itself behind art. A Coleridge or a Keats might envy the unique success of the poet's performance in this singularly fine love-interlude. Truly no poet can ever excel Suranarya in the fine gossamer-like texture of his poetic visions. It may be said of him, in the words of the greatest of English poets, that

His poetic eye, in a fine frenzy rolling,
Doth glance from Heaven to Earth, from
Earth to Heaven,

And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.

Shakespeare.

Suranarya actually gave "a local habitation and a name" to mere ideas and sentiments and wove a fine and delicate story out of much fanciful and visionary stuff. The idyllic love of Brahma and Saraswati in Heaven was made to show its true reflection on the Earth to our infinite joy and

entertainment, and the immortal story of Kalapurna is the result, as ordained by Brahma in the irrevocable words:—"So the story of the great King Kalapurna shall become widely famous in the world as having originated from my face in relation to your love towards me."

CHAPTER VI.

The Construction of the Poem—its merits and defects.

The opening scene of the poem was conceived and depicted by the poet with that singular delicacy and detail of which he is seen to be a perfect master. Rambha and Nalakubara floating down

in a *vimana*, pleasantly conversing
First part. of their unfading loves; Narada
and Manikandhara coming down

from the sky rapturously comparing the beauty of the fair sex in Heaven and on Earth; the two pairs being separated by the filmy screen of a cloud; their meeting in the mid-heavens, and the witty conversation that followed between Rambha, the leader of the celestial courtezans and Narada, the leader of the celestial sages; all this is excellent and admirable; and when we turn to the earth, we see a no less brilliant scene.

Kalabhashini with her gay attendants sporting in her garden near Dwiraka, gathering

flowers and singing sweet songs; the young heroine is thus introduced to our eyes in a scene of gaiety and mirth. Gradually the two scenes have been linked naturally and logically and Kalabhashini and Rambha are left as rivals for the love of Nalakubara.

But soon the poet abandons the world of idealised nature, and descends into a world of extravagant fancy. Narada's study of music in the harem of Sri Krishna and his contest with Tumburu are silly enough; but there is something more silly, in the reason adduced for Narada's gift of the power of Kamarupa to Kalabhashini and one is lost in wonder whether the author of this silly episode can be that immensely sane and practical poet, Suranarya.

At this stage, the Kapalika Siddha, Manisthambha, riding on his lion, comes on the scene and creates quite a sensation. His visit to Kalabhashini is ominous and sharpens our curiosity. His powers of clairvoyance and clairauidience are called into requisition to bring the four characters, Rambha, Nalakubara, Kalabhashini and Manikandhara together in the Nandana garden. An exciting "Comedy of Errors" takes place; a comedy more complex, more humorous, and more interesting than any of its kind in the whole range of literature. Moreover, this very comedy has been used as a prelude to the deeply tragic elements of the story, namely, the death of Kalabhashini and Manikandhara.

Altogether this part of the story, save that revolting incident, viz., the death of Kalabhashini at the hands of her husband, Manikandhara, is not unnatural, especially, to the Hindus who believe even now in the supernatural powers of the Yogis and who, at one period of their religious history, witnessed, with good faith, the horrible mystic rites of the Kapalikas and other Tantrikas. It is, therefore, not opposed to nature or reason that a Hindu Brahman poet of the 16th century should have woven into a romantic story, the tantric rites and the transcendental powers of the Siddhas. The Siddhas were believed to possess superior powers of vision, audience and locomotion and exercised as great a spell on the imagination of the people of this country as the witches in Europe during the three centuries preceding the last; and just as no great writer in Europe of that period could dispense with the help of the witches for the production of the marvellous and the supernatural elements in his stories, *e. g.* Shakespeare in "Macbeth" and Goethe in "Faust", so also no great writer in India could dispense with the help of the Siddhas for giving a miraculous character to his stories.

But it may be said, without being uncharitable to the poet, that he could have easily made a story less horrible and distressing without impairing its sensational character. But, as it is, the story ends in a revolting tragedy.

Looking back on the first part of the poem as a whole, it appears to me that the story has been constructed with remarkable skill and without extravagant disregard of propriety and naturalness. There does not seem to be any allegory, philosophical, historical, or erotic, such as we see in the second part of the poem. The absence of allegory and the want of consistency between the two parts make it presumable that there must have been

A long interval between the First and Second parts: the Second part allegorical and involved.

a somewhat long interval between the completion of the first part and the commencement of the second part. During this interval the poet must have been absorbed in his favourite study and practice of the Yoga. The Sankhya of Kapila seems to have exercised a great influence upon him. The Vedanta of Vyasa was already claiming him as his pupil. (It is a very significant fact that, in the second part of the poem, Canto V, the poet has given, apparently to satisfy his own urge from within and with no other particular motive or necessity, a minute description of the practice of the Yoga and of the immense advantages accruing from it.) His religious studies were going hand in hand with his studies in spiritualism. His mind was in consequence undergoing a deep change. His contemplative nature received a fresh impetus from these spiritualistic studies. No more he delighted, for its own sake, in the delineation

tion of physical love and beauty. No more could Rambha and Kalabhashini cast their amorous spell upon his imagination. His eye was looking beyond the sensuous into the supersensuous. It is not beautiful men and women that fascinated him at the time, but those eternal ideas and values that underlie this tangible world and form the true essence of the things seen. The struggle is no more between Rambha and Kalabhashini for the gay youth, Nalakubara, but it is between the eternal principles of Vidya and Avidya, in their relation to the human soul, jivatma,

This widened spiritual outlook induced a corresponding change in his religious faith. Whatever might be the exact religious creed in which he was brought up by his father, we have seen, that, at the time of his Raghavapandaviyam, he was an ardent Saivite; so much so that he preferred to dedicate his work to the God Virupaksheswara instead of his patron Peda Venkatapathi Raya, also a Saivite. Even here the dedicatory verse (Canto I. V. I) makes very little distinction between Saivism and Vaishnavism and blends the one with the other. But at the time of his Kalapurnodayam, his leanings were towards Vaishnavism. It may be of some interest to know what it is that brought about this change. An able critic recently said that this change was probably due to his poverty which

The poet's religious change and its reasons.

obliged him to adopt the Vaishnava faith of his patron, so that he might win his goodwill, the more. But this view is, I think, wrong for two reasons.

(i) It is a matter of common knowledge that even at the present time, when the two cults of Saivism and Vaishnavism are as widely apart as possible, there are hundreds and thousands of Niyogi Brahmans who, though they may have been brought up in the Saiva form of worship, have adopted during their life-time the Vaishnava faith as a personal choice. What is so common now-a-days must have been more common in the days of Suranarya when there was less rigidity and exclusiveness in the mutual relations of these two rival creeds.

(ii) It is a mistake to suppose that Suranarya was either so worldly-minded or so obsequious a courtier as to endeavour to please his patron "by doctrines fashioned to the varying hour". We have seen in the dedicatory preface of his Raghavapandaviyam in what terms of equality and independence he was addressed by his patron, Peda Venkatapatiraya.

1. "Though I have clearly noticed so much ability in you, yet, as you have no great desire for

1. ఉ. దక్షిణ యంత్రం గర్భి విశదంబుగఁ గాంచియు నీమదిన్ ఫలా
 పేక్ష భువంబు గామి నిది యిట్టనఁ గొంకెద నీకు నోలహ.
 పేక్షణ భక్తి కీల రచియించుట యిష్టమ కాద శ్రీవిదూ
 పాక్షున కంతిరంబుగ కుభార్థము రాఘవపాండవీయమున్.

remuneration (money) I hesitate to suggest to you anything. But, Oh devotee of Siva! do you not like to compose Raghavapandaviyam in dedication to God Sri Virupaksha for His Blessing"

His dedication of Prabhavatipradyumnam to his father rather than to any princely patron shows that he had little regard for, or was in little need of, royal favours. There are no convincing reasons to suppose that a poet who exhibited such remarkable independence and freedom from worldliness in his youth and old age could have become so needy or greedy in his manhood as to change his religion simply with a view to please his patron. On the contrary the weight of evidence seems to be in favour of the view that his attraction to the Vaishnava faith was one phase of the growing spirituality of his mind.

(iii) The invocatory verses in the beginning of the poem (Kalapurnodayam) relating to Vishnu and Siva are so worded that the poet Suranarya, like his great antetype Tikkana, (with whom he had so much in common in religion, family life, personal culture, and character and so forth) had in his mind the universal spirit or Brahman of which Vishnu and Siva are the two kinds of manifestations. So neither Suranarya was a Vaishnavite at any time nor did he give up Saivism ; but he was only gradually transcend-

ing these credal limitations to dwell in the supreme Infinite, of which these two are eternal phases.

With such an equipment, spiritual and religious, the poet set himself to the task of continuing the poem he left half way. At the time the poem was begun, his idea was simple and not altogether different from The Second part : that of former writers. He wanted continued. to invent a new romantic story and work it out in a novel way by creating certain exciting situations and describing marvellous adventures. The first part of the poem was planned upon this idea. The plot is not complex and there is no allegory in it of any kind except a spiritual aspiration on the part of Kalabhashini for Kalapurna the ideal human soul. But during the period preceding the commencement of the second part, he grew more ambitious. He came under the influence of spiritualism and intended to combine sensuousness with spirituality.

The King Kalapurna, was not to be simply of the type of Swarochisha Manu or Uparichara Vasu but he must be something more. He must symbolise some eternal philosophic ideal like King Viveka of the Prabodhachandrodayam. There must indeed be in him the regal splendour, the awe and majesty of the world's crowned heads but he must not be simply of that race of men who had come and gone ; men who achieved great glory

but who were still men. The King Kalapurna must be all this and more. He must be co-eternal with human life-an everlasting embodiment of the human ideal. The world he conquered should be as much the outer, as the inner one. In one sense he should be the sovereign of the world we see-matter - and in another sense he should be the sovereign of the world we do not see - the spirit.

Thus the poet's object became twofold. The history of King Kalapurna should be not only like the history of a great king of the world but should also be the history of the human soul. Add to this the further idea that this imaginary King Kalapurna should not altogether be a creature of imagination but should represent some particular sovereign of the country in which the poet lived and wrote. Thus the poet's object became three-fold. With this three-fold object I think, he set about constructing the story in the second part of the poem. Naturally the plot became complex and involved and, as we proceed through its winding labyrinth, "cycles in epicycles and orbs in orbs arise" and quite overpower us with amazement.

Again, the poet's love of sensationalism, which is strongly evident in the first part became almost a passion in the second part. In the first part the incidents and situations, coloured as they are with romance, were neither extravagantly unreal nor absurdly fantastic but in the second part,

Love of Sensa-
tionalism in the
two parts.

nature and reason were cast to the winds and a most delirious fancy conjured up visions, ranging as it listed, in the limitless regions of time and space. Nothing was deemed impossible or irrational. Absurd predicaments were invented and more absurd escapades imagined. The men and women that took part in these adventures are not of the world we live in but they moved and acted in an incredibly strange way as if they belonged to a world we cannot conceive of. The poet's fancy played such "fantastic tricks" in order to shape a consistent story out of heterogenous and conflicting elements.

The second part opens with the rebirth of the heroine as Madhuralalasa in a purer and higher stage of being as the daughter of the royal couple, Madasaya and Rupanubhuti. The hero Manikandhara was also born as Kalapurna, the son of the Brahman couple Manistambha and Sumukhasatti and eventually succeeded to the throne of Kasarapuram. It is in the court of Kalapurna that we first meet the babe, Madhuralalasa "not two months old" but Oh! what marvellous powers she has acquired! With the aid of a talismanic necklace she relates the past, the present, and the future of herself and king Kalapurna, of Manistambha, and Sumukhasatti, of a certain religious devotee, Alaghuvrata, and of her own parents Madasaya and Rupanubhuti. The sweetly idyllic life, behind the curtains, of Brahma and Saraswati our divine

parents, whose love interlude formed the germ from which this whole story grew, has been revealed to us with a singularly charming delicacy and sentiment and we cannot be too grateful to the royal babe for this elegant picture of love, grace and beauty, a picture that floats before our mind's eye "like a magic web with colours gay".

1. "In fact the knowledge of all things lies in the words that name them and the words have their origin in you; therefore, how can anything exist in this world which is not in tune with your thoughts? So the story of the great King Kalapurna, shall become widely famous in this world as having originated from my face in relation to your love towards me."

(Kalapurnodayam, C. V. Verse 63.)

So said Brahma to his queen and breathed eternal life into this story of Kalapurna.

-
1. సీ. వివరించ సకలవస్తువులచసిద్ధి వా

గ్జాలమాలంబు వాగ్జాల మెల్లఁ

దృశ్యమయం బిటుండఁ దనరు నీమది కన

మృత మైనయట్టిది మహి వెలయునె

యాకళాపూర్ణమహారాజకథ తాన

కీన శృంగారరీలానిమిత్త

మనుచు మన్మథుజాత మగుచు నవశ్యంబు

గరమఁ ప్రసిద్ధంబు గాఁగలయిది.

(కళాపూ. అ. 5. ప. 63.)

A mystery thus springs up within a mystery and the whole becomes a standing puzzle. We realise that human life on this earth, with all its variety and air of reality, is only a reflection, a phantasmagoria, of the life of gods in Heaven and that each character on the stage of the Earth has its prototype, aye, with 'the same name in the drama of Heavenly life.

Scarcely have we recovered fully from this pleasing and ineffable sensation, when we are plunged into the depths of horror. A beautiful damsel, Abhinavakaumudi is being ruthlessly pursued by an ugly monster, Salyasura, and she is rending the skies with her cries for help and running to meet Manikandhara, who is on the point of immolating himself by falling down from a precipice at Srisaila. Manikandhara runs to her rescue ; a sharp struggle ensues between him and the Rakshasa in which each kills the other.

Nor is this the last sensation we are favoured with. The story of the four Agamas beats the record by its absolute extravagance and downright disregard of what is natural or rational. Imagination runs riot. The poet's craze for excitement quite takes our breath away. What a fanciful conglomeration of incidents ! What a delirious invention of situations ! What an ingenious statement of reasons ! We get bewildered, tired, exhausted and with what relief we welcome at this stage the change into the ordinary, unpreten-

tious development of the story in the usual Prabandha manner - the childhood - the youth - the love - the dejection or 'Viraham' of Madhuralalasa - the marriage - the digvijayam of Kalapurna - and the long, happy life of the king and the queens.

Viewed absolutely from the standpoint of a natural and rational construction of a story, the development of the plot and the episodes in the second part of the poem must be pronounced to be not a very convincing performance. Final estimate. but it must be remembered that the author was labouring throughout under the handicap of a triple allegory which prevented his really extraordinary powers of storytelling from having their full and unobstructed play. But, taking all the circumstances into consideration, it should indeed be a matter of great surprise that a story with so few faults could be evolved, complete in detail, interesting in incident, and faithful to its purpose.

Mr. C. Ramalinga Reddi, M. A., speaking of "Kalapurnodayam" in his "Kavitwatatwavicharam", says:—

"Kalapurnodayam is unique Mr. C. R. Reddi's in Telugu literature. It does not belong to any particular class of opinion. work. It by itself represents its own class."

I quite agree with this estimate of the poem and add that it appears to me to be unique

not only in Telugu literature but also in the literatures of the world.

A few oversights are here and there noticeable which escaped even the minute scrutiny of Suranarya.

(1) Kalabhashini, after her death and instantaneous resurrection, at the temple of Mrugendravanana, was shown by the poet to have gone to Dwaraka in her own person and been living in her home and among her attendants. But the next time we meet her after an interval of two years, we find her a babe, "not two months old" Madhuralalasa by name, the daughter of the King Madasaya and Queen Rupanubhuti. We are, however, not taken into the poet's confidence when, how, and why the youthful maiden at Dwaraka gave up the ghost to be reborn as Madhuralalasa, the princess.

(2) How could the relationship of Satwadatma and Madhuralalasa be known to the old Brahman confidant of Kalapurna, since even Satwadatma did not know it till Madhuralalasa told him and the king at the end of the poem.

These oversights must have been due to the fact that there appears to be a fairly long interval between the writing of the first part and that of the second part of the poem. They are too minute and insignificant to matter much. The poem as a whole has been constructed with wonder-

ful care and skill and the inter-weaving of the plot and the sub-plots (not to speak of the other striking merits) can challenge comparison with any great poem in the world.

CHAPTER VII

The poem compared with similar poems—both
of the East and the West.

It was seen that the plan of the poem was designed on the surface to be an imitation of Bana's Kadambari. The poet's indebtedness in this respect does not extend much farther than the adoption of the idea of spreading the action of the story beyond a single life-time of the hero and the heroine. The marvellous and sensational developments are equally evident in both. In both the veil of mystery hangs on the incidents till it is lifted up later on by the poet himself and thus the reader's unflagging attention is sustained to the end.

Only so far lies the similarity. But when we go deep into the subject-matter of the poems and consider the purpose they respectively seek to fulfil, the two poems are felt to be as widely apart as any other two in the world. Bana's Kadambari, involved and interlinked as it is with adventurous episodes, is gently pathetic and naturally romantic. The excitement is nowhere violent and

shocking. The events move more in the wake of Destiny than as the result of the caprice of humanity. Neither extravagance of passion nor fickleness of desire discolours the gently undulating current of the story.

Nor is the story confused with any allegorical admixture. No underlying ideas of mystic symbolism nor vaguely suggestive reference to history tend to distract attention and make "confusion worse confounded".

But with Kalapurnodayam, it is otherwise. The tragic events are, as we have seen, sometimes shocking and the situations, sometimes unnatural. The dominating personality of one woman, and that a woman of extraordinary energy and resource of mind inclined by nature to move in subtle and ingenious ways makes the story. Kalabhashini bears no comparison with Kadambari nor Sumukhasatti with Mahasweta. Bana's heroines are grander and make the nearest approach to the ideal of womanhood. Kadambari is pure, gentle, and reposeful but Kalabhashini is fickle, energetic, and self-assertive. The one is full of grace but the other is full of cleverness. The one lives in the ideal but the other lives after the ideal. Similarly, Mahasweta is as austere and chaste as Sumakhasatti but in her austerity there is strength which inspires awe in others; whereas Sumukhasatti, with all her tenderness and purity,

is weak almost to imbecility and flexible almost to self-effacement.

Again, the philosophical allegory of Kalapurnodayam is neither so clear nor so highly developed as in the Prabodhachandrodayam. This great drama of Krishna Misra represents from start to finish the conflict between Good and Evil on the stage of human life.

Krishna Misra's "The Prabodhachandrodayam." The different schools of philosophy and religion, which at one time or other, ministered to the metaphysical aspirations of our people, step on the stage and exhibit their mutual rancour or goodwill. The whole is as much a drama of the human mind as it is a drama of the history of the Hindu Philosophy and Religion. But the Kalapurnodayam is primarily a romance and secondarily an allegory. The spiritual struggle is less obvious and the warring creeds of philosophy or religion get subdued into faint suspicions and symbols.

• The one poem in the west, which, as far as I know, stands comparison with Kalapurnodayam in all its bearings romantic, philosophical,

* Note:— The allegory in Tennyson's "Idylls of King Arthur" "Shadowing Sense at War with Soul" is too diffused. Moreover it illustrates, not the success of the ideal, but its failure.

Spenser's Fairie Queen. and historical, is the "Fairie Queen" of Spenser, more especially its First Book. Each is a romantic poem with an undercurrent of philosophical allegory and collateral references to contemporary history.

The adventures of the Red Cross Knight and Una are not the simple and chivalrous adventures of an ordinary knight-errant and his lady love, but convey a deep spiritual significance importing no less than the manly fight of the human soul in the cause of Truth against Falsehood and despite defeats, falls, and reverses, the Soul's ultimate triumph and union with Truth. This grand moral lesson has been imparted to us not only in the shape of a remarkably lucid moral allegory but also by way of allusion to the contemporary political struggle for supremacy between Elizabeth and Mary, Queen of Scots. Elizabeth is Una and the unfortunate Mary, the false Duessa. The Red Cross Knight represents the manhood of England, devotedly championing the cause of the great British Queen and repelling the overtures of the Scottish Mary.

Thus it is, in this poem, as in Kalapurnodayam, an apparent love story is made to allegorise the eternal struggle between Good and Evil with covert allusions to contemporary history, political and religious. And what a delightful surprise it is for us to know that these two subtle and

idealistic poets lived and wrote, almost contemporaneously in England and India.

The "Faust" of Goethe was pitched in a grander key. There, the cry of the human heart is more intense and resonant. The discontent is deeper and the aspirations of the human soul are more profound and pathetic. The learned Faust, Goethe's "Faust" dimly conscious of a glorious ideal, heroically struggled for its attainment. The simple Margaret, by herself could not bring relief to his soul, but she had to stand the trials and tribulations of love and pass through the Purgatory of self-sacrifice before she could make herself worthy to lead him on to the footsteps of the Divine.

In Kalapurnodayam, the aspiring soul is that of the woman. Kalabhashini, in one sense, represents the upward movement of the human soul. Ever since she heard of Kalapurna, the ideal man, her soul was filled with unrest and all the energy of her youth, beauty and culture was, in spite of temptations and her aberrations, solely directed towards the attainment of that ideal Kalapurna. The simple and austere Manikandhara, yearning for beauty and wavering like herself, could not come up to her expectations. He had to be reborn into the purer and sublime magnificence of Kalapurna, before she could find in him the consummation of her desire and it was through

him that she was initiated into the blissful divinity of Vishnu. *

CHAPTER VIII

Characterisation.

Kalabhashini is the central character of the story. She is present everywhere and supplies the chief dynamic force in the story. Evidently she has received, consciously or unconsciously, the best care of the poet. Kalapurna, with all his magnificence and wisdom is less human and more mythical; but Kalabhashini is human to the core. Every movement of her lips, every quiver of her heart, and every passing shade in her mind have been revealed to us by a faithful and loving poet; and she stands before us, not as a celestial damsel, but as an earthly woman, refined, ardent, and glorious, and not without the frailties of her sex and birth.

Originally the pet parrot of Brahma and Saraswati, caged in their secret bower for amusement, she, on one occasion, thoughtlessly divulged

* It seems to me that Goethe's Faust and Suranarya's Kalapurnodayam distinctly interpret the relative positions of the two sexes both in the Social scale and in their respective aspiration for and realisation of, Divinity in life. In the West, man reaches God through woman; In the East woman reaches God through man.

certain secrets of the divine couple to Rambha and, for that fault, was cursed by Sarswati to be born a courtesan on the earth. Brahma, however, mitigated the severity of the curse by holding out the hope, that, in her subsequent birth, she would be born a princess and marry King Kalapurna.

In consequence of the curse of Saraswati, she was born at Dwaraka as a courtesan. Well trained in all the fine arts to befit her for her profession, and withal, young and beautiful, she used to attend the court of Sri Krishna and was introduced by that royal connoisseur into his harem so that she might perfect her style of music under Jambavati and the other queens. When Manikandhara sang his *dandakam* only once, she was able to repeat the whole of it and was admired by Narada for her wonderful power of memory. Her shrewdness and wit were revealed to us for the first time when she engaged Narada in conversation in order to extract from him information about the identity of Rambha and Nalakubara. Narada detected her passion for Nalakubara, however cleverly she tried to conceal it, and resolved to pit her against the arrogant Rambha. The ingenious, rather smart, Kalabhashini obtained from Narada the power of *Kamarupa*, (the power to change oneself into any form as desired) which he readily granted for his own ends.

Shortly after taking leave of Narada, she had a strange visitor in her home in the person of

a Kapalika Siddha, named Manisthambha, who stimulated her curiosity by exhibiting his powers of clairvoyance and clairaudence. Even the oddness of this new acquaintance did not deter her from trying to use him as an instrument for the furtherance of her own designs; so great was her confidence in her own sweet, beguiling arts. But to her great dismay she found at last that she was caught in a trap and was about to be sacrificed by the Siddha to the goddess Mrugendravana. She, however, calmly resigned herself to her fate. Her miraculous deliverance by the goddess from the jaws of death did not sober down her nature to any extent but only gave a fresh opportunity to devote all her energy to the satisfaction of her passionate craving for a union with Nalakubara. When, however, it turned out, under the disposition of a righteous Providence, that her husband was not the gay Nalakubara but the gentle and generous Manikandhara, look how sincere was her remorse and how pathetic was her self-reproof and how truly they reveal the depths of a genuine nature, tossed about by the waves of youthful passion.

1. "Having thrown away the splendid and fortune-bringing gem which had fallen in

1. శ్రీ యత మైవదివ్యమణిః చేతిః సప్తగః బారవైచి ర

చ్చాయయైకిం రయన్కిః గని చాలః గృహించితి గాతాత్మానై

నాయనికే మే మనుకొనం దుదః దన్మణి యథై సన్న స

త్యాయత తత్సమాగమనుభూత్తి సోచమి తెంచి కుండెదన్.

my hands, I greatly longed and languished for a glass-bead which appeared to possess somewhat a shade of that lustre! O what should I think of my unwisdom, though in the end I got the gem itself! I grieve for the fact that I never tried for acquiring and enjoying it. It is now improper that I should speak thus; for who will believe in the words of a dancing-girl but say that they are all mere flattery: for it is obvious that I lusted for another."

Providence saved her from a mad pursuit and from the immoral step which she was anxious to take and which would have ruined her character for ever. Sober reflection on what she had been doing filled her with remorse. She grew conscious of the great moral turpitude in her conduct. Her high ideal was far from being realised. Even the consoling words of her husband could bring no relief to her mind pricked, as it was, by a stinging conscience. She was no longer the gay, coquettish girl, spirited, self-confident, and haunted with a sense of beauty and a yearning for self-gratification. A great moral change took place in her. She outgrew the chrysalis stage of passionate youth and emerged into womanhood.

ఆ. న ఇట్టిమాట లిచ్చి దే నాడుకొనుటయు

ననుచితము నారవనితవలకు

లిచ్చుకంటె అనక యెవ్వరు నమ్మెద

రిదియఁగాక దృష్ట మన్యవాంఛ.

She became conscious of her duties and responsibilities as a woman and realised that a vain, pleasure-seeking life is not the most proper or the best fitted for a woman. A life of voluptuous desire brought on her the curse of death and might she not make amends and turn evil into Good? It was in this spirit that she addressed Sumukhasatti thus :—

1. "O virtuous house-wife and purified fortune of mine! After hearing and thinking about the nature of your chastity, I beg you to bless me that I may attain that chastity even in my next birth, which can be attained by persons of any kind of immorality if you simply approach them with goodwill."

With this change in her spirit her second life practically began. In the Purgatory of danger and distress, her soul became purified and was about to enter a higher stage of being, the stage of being which she did long aspire to, and where she expected to find her lord Kalapurna. It only remained for her to "shuffle off her mortal coil" so that she might attain that life the sooner and be with her lord Kalapurna. The burden of present life under the hourly fear of death and the

-
1. కా. పూతంబైన మదీయ పుణ్యయగ మో పుణ్యంపుటిల్లాల నీ
పాతిపత్యము చందమున్ విన మదిన్ భావించఁగా నెట్టి దు
ష్పతిపక్రియ వారికైనఁ గృపతో నీ వచ్చినంగల్గు ద
కృతిపత్యము నాకు మీఁదనయినంత్రాపించ దీవించఁజే!

keen expectancy of happiness in another sphere, all combined to embolden her naturally indomitable spirit; so much so that she sought, rather implored for, death at the hands of, first, Manistambha, and afterwards, Manikandhara.

2. "Afterwards the young woman looked at Manikandhara and said, "Sacrifice me to the goddess without any sorrow, hesitation, fear or even the least doubt, and display the valour of your right hand which is capable of severing the necks of hordes of insolent enemies."

Thus ended her first life—passionate, eventful and tragic. The higher impulses of her mind, the inward longing for Kalapurna, sometimes obscured by the clouds of passion, could not be altogether annihilated and when she paid the penalty of death, a glorious life awaited her a life full of purity, steadfastness, and worshipfulness.

Her second birth as Madhuralalasa was the rich reward of a life of suffering and sacrifice. Born and bred up in the lap of royalty as the daughter of King Madasaya and Queen Rupanubhuti, and conscious from childhood of her predestination as the spouse of Kalapurna, her life

-
2. ఉ. కాంత యనంతరంబ మణికంధరుఁ గన్పొని నీ వికన్ విని
 భృంతక దేవి కర్పణము నేయుము కొంకక దద్దరిల్ల కొ
 క్కింతయు కొంక లేక మెలియుంపుము చూచెద సుధృతద్వీప
 ర్శృంతతి కంఠభంధన విరక్షణ దక్షిణ భావం కార్యమున్.

was one of sweetness, repose, and faith. Neither had she to withstand temptation, nor had she to pass through a struggle ; and when in the fullness of time - of course after the usually long and uneasy waiting - she was blessed with the hand of Kalapurna, her already attenuated, rather bea-tified, personality merged in the larger and higher life of Kalapurna.

Manikandhara makes his appearance in the poem in the subordinate capacity of a disciple of Narada. His fine poetic nature became mani-fest when, at the sight of Kalabhashini and her companions, he burst into a glow-ing description of the scene in verse and earned the applause of Narada.

1. "O Divine Sage ! Do you see the dignified manner in which the well-stretched feet of of those young women, swinging in pleasant emulation of one another on the flower-creeper swings, move towards the sky and back ! It seems as though they provoke and invite the celestial damsels to a quarrel.

Thereupon Narada exclaimed "Well-done ! Indeed you are a poet".-

-
1. మ. కమిఁ బూదించెల తూఁగుటయ్యెలలఁ బంతా లాడుచుండూఁగు నా
కొమరుఁబ్రాయపుగబ్బిగుబ్బెకలయంఘ్రుల్ చక్కఁ గాఁ జాఁగి మిం
టిమొగంబై చను దెంచుతీవిఁ గనుఁగొంటే దివ్యమానీంద్ర ! నా
కమ్మగీ నేత్రలవూఁదఁ కంభుమనకుం గారదాఁచులా గొప్పెడున్.
ప. అనుటయు నారదుండు.
మ. భగిరా ! సత్కవి వోడు.....

That he could compose a Dandakam which won from Sri Krishna the magnificent present of a necklace of precious stones is high testimony to what high degree of perfection the poetic art was developed in him. As a Gandharva, he was naturally a lover of music and his musical talents, linked with his poetic powers, were, under the advice of his Guru, Narada, placed in the service of Vishnu.

1. "Is not the art of music the best of all arts? and if it should be devoted to God Krishna, how much would I praise it."

(Kalap. C. II. V. 61)

He accordingly wrote a religious "dialogue between Lakshmi and Narayana" (Lakshmi-Narayana Samvadam) and during his long pilgrimage to the important centres of Vaishnava worship he sang *extempore* verses in praise of Vishnu. His powers in music and poetry, no less than his youthful beauty, must have charmed the cultured mind of Kalabhashini and we learn from her own lips later that he was her first love and that it was owing to her fear of Narada, she could not reveal her passion to him.

-
1. తే.

విద్యలం దెల్ల సంగీతవిద్య మిగుల
సురమము గాదె యిది పురుషోత్తమనకు
స్మృతం బగునేని నే మని నుతింతు.

2. "Only my heart can attest how the unfailing charms of your bright and graceful body, your extra-ordinary skill in music and your many delightful and flawless qualities made me passionately fond of you but it is all vain to say anything now.

For fear of Narada's curse I held back my love for you and what a sinful moment it was that I saw Nalakubara, the son of the God of Riches! for, mere exterior beauty which I saw in him became my ideal.'

Manikandhara felt likewise drawn towards her and for similar reasons repressed his sentiments.

3. "O, lotus-eyed woman ! I used to turn back my mind from you with firmness without letting

2. కా. నీ సౌందర్యవిలాసభానురతనూనిర్నిద్రసౌభాగ్యముక

నీ సంగీతవిశేషకాళము నీ నిర్దోష నానాగుణో

ల్లాసంబుక నను నప్పు డెంత పరమాహ్లాదంబు నొందించునో

యానుద్దుర్ హృదయైకపాక్షికము లేమన్నక వృథా యిత్రతీన్.

క. కాపభయంబున నెఱయగ

నీపై కోరిక మరల్చి నిధిపతిసుతు నే

పాపపువేళను జూచితి

నో పయి సాబ గేను మఱి కనుంగొన గుటిగాన్.

3. త. జలజదిభాషి యేను ముని కాపభయంబున నెందు నేరికిం

దెలివిపడంగనీక మది ధీరతఁ దిగ్భుదుఁ గాని నీపయిన్ .

గలదుమమి తలంపు మన గానకభాభ్యసనంబువేళలక

ఫల మిటు బొందె దానికిని భాగ్యవిశేషవశంబునన్ దుదన్.

anybody know of it anywhere, only because of my fear for the curse of the sage; but my thoughts were with you during the time of our practising music. However it all resulted happily for me by a fluke of great fortune."

The young lovers were, however, not faithful to each other and did nothing that could tend to a union. When Providence brought them together, unknown to each other, it was an agreeable surprise to both. Manikandhara, being of a more gentle and generous type, consoled his sincerely repentant wife in soothing words of affection free from all anger or jealousy. After this accidental union, they became passionately attached to each other.

His unlawful passion for Rambha brought on him the curse of death and while he was grievously contemplating how to put an end to his life, he had also to accede to the importunities of his newly wedded wife to be her executioner. This painful task he carried out most reluctantly. His tenderness for life, instead of being viewed as a merit, was considered a weakness and a defect according to the rigorous code of Durga and he had to suffer a postponement of his reward till his next birth. His chivalrous self-sacrifice on behalf of the helpless Abhinavakaumudi was the last link in the golden chain of his good deeds which prepared him for a higher and nobler life to come.

In his next life he was born as Kalāpurna, succeeded to the throne of Kasarapuram, married Abhinavakaumudi and Madhuralalasa and performed Digvijayam (world-conquest). If his Digvijayam marked him as a world-conqueror, the contentment and prosperity of his people marked him as a great ruler. He was to the end an ardent devotee of Vishnu.

Of the other characters, the most deserving of notice are Manisthambha and Sumukhasatti. This Brahman couple who, like Manikandhara and Kalabhashini, passed through a second birth, must have been intended by the poet to serve as a kind of setting or foil on which to view the lives of the hero and the heroine. Manisthambha is a perfect contrast to Manikandhara and Sumukhasatti to Kalabhashini.

Manisthambha is an inexplicable blend of immoderate passion and rigid piety. By his severely ascetic life and devotion he cultivated his spiritual powers to an extra-ordinary degree. He could see and hear things irrespective of distance. He was a Sakteya of the Kapalika order and felt no compunction to offer Kalabhashini as a sacrifice for the Sakti Mrugendravadhana. By his disgusting cruelty and violence, he incurred the displeasure of the goddess who cast him out along with Kalabhashini and when he found himself

alone with her in a bower, he was wicked enough to try to outrage her modesty and when her cries brought out Manikandhara, disguised as Nalaku-bara, for her rescue, the fellow proved a veritable coward and took to his heels. In his former life as Salina his treatment of his wife, Sugatri, was brutal enough, and, on one occasion, in a sudden fit of rage he committed suicide in a deep pond followed by his ever-faithful wife Sugatri. His proposal to his meek wife exhibits more of a lustful creature than a man and much less a learned Brahman, for, to satisfy his amorous pleasures all the more, he exchanged sex with his wife. It is thus evident that his character was from the beginning one of passionate excesses. Cruel, violent, lustful and cunning, he was also pious and devoted to the goddess, Durga. When performing penance he could exercise the severest self-control and torture himself as brutally as he could do others. He was thus an inexplicable blend of passion and piety. It might be that he was intended by the poet as a caricature of a Sakti worshipper and indirectly to bring out the contrast between ultra-Saivism (Saktism) and ultra-Vaishnavism, as represented by Manisthambha and Manikandhara, respectively.

. In agreeable contrast to her passionate husband, Sumukhasatti (Sugatri in her former birth) was tender, sweet, and chaste. She was the model of womanly chastity and wifely obedience

and in thought, word and deed,
 Sumukhasatti. never swerved from the strict
 path of duty to her husband.
 Her ready self-sacrifice for the sake of Kalabhashini was only worthy of so unselfish a soul. Her patience and serenity of temper, as Sugatri under the rude treatment of her husband, Salina, elicited the admiration even of so bumptious and domineering a shrew as her mother. Both as Sugatri and as Sumukhasatti, she lived only for her husband and obliterated herself in his personality. Here is the most spotless and consistent character in the whole poem. When Kalabhashini prayed in her dying hour, she could wish for no other than the sweetness, docility and chastity of Sumukhasatti.

Before taking leave of this part of the subject, we may consider for a moment the not uninteresting question as to why the poet made a courtesan the heroine of the poem. The idea is neither new nor altogether without precedent in literature to have a courtesan as the heroine of a poem. Vasantasena, the heroine of Mruchchakatika, belongs to this class of women. In Peddanna's "Manucharitram" the heroine Varudhini is a Samanya or Courtesan, as she claims kinship with the heavenly courtezans, Rāmbha, &c., and we have already seen that Peddanna's example might have actuated Suranarya to make a courtesan the heroine of his poem.

The Silappadikaram and the Manimekalai, the two epics in Tamil, have for their heroines only dancing girls or courtezans. The action of Suranarya in this respect is thus not entirely an innovation but is supported by precedents in Indian literatures though rare.

His choice, moreover, is not, as it appears to be at first sight, the result of a freak of will or a determination to produce something strange or quite out of the common. Two motives become apparent on reflection as having actuated him in his choice. Firstly, he intended to produce a Prabandham which should be full of erotic sentiment. For the accomplishment of this particular object, he could not have made a better selection than draw his heroine from that class of Hindu Society which was, from time immemorial, specially marked out for the culture of the Fine Arts of music and dancing and the voluptuous worship of Eros or Manmadha. Moreover, it does not also appear from a perusal of Indian history and literature of the period and before, that, notwithstanding the kind of profession which this class of women pursued, they were either rigorously excluded from high or gentle society or branded with much social infamy. On the other hand they appear to have enjoyed a considerable measure of respect and were accorded a recognised place in the scale of Hindu society. Mr. V. Kanakasabhai says in his "Tamils 1800 years ago" :—

"In the great cities there were also courtezans who were educated and accomplished women, and were the mistresses of wealthy nobles. The courtezans honoured by the special regard of the king were allowed to travel in carriages or palanquins, to visit the regal parks, to use betel boxes made of gold and fans made of the white tail of the yak and to be escorted by guards armed with scimitars when going out of their homes."

Again he says:—

"The education of an actress commenced as early as her fifth year and was continued for seven years. The curriculum of her studies, as given in ancient poems, would do credit to any accomplished lady of the present day In short, she learnt everything that was calculated to amuse and please, to dazzle and captivate the minds of men."

They thus correspond to the hetaera of the Greeks or the geisha girls of Japan. It is thus only in the fitness of things that, with the avowed object in view, Suranarya should have selected a courtesan as the heroine of his Sringara Prabandham or Erotic Epic.

But there seems to be another and deeper motive for his action. It was remarked above that, in the two great Tamil epics, the Silappadikaram and Manimekalai, the heroines were taken from

the class of courtezans. Madhavi, an actress, is the heroine of the former, and her daughter Manimekalai, the heroine of the latter. What was the object of the two poets in making actresses the leading characters of their poems? The answer to this question may also be shown to be the answer to the question we started with, viz., what was the object of Suranarya in making an actress the heroine of his poem.

The beautiful Madhavi and her charming daughter, born and bred up as courtezans, forsook in the end the pleasures of the world and retired into a Buddhist convent to end their days in the service of religion and in spiritual meditation. The obvious moral of all this is that the joys of a religious life, spent in divine meditation and untrammelled by worldly ties, are infinitely better than the pleasures of the world which beauty, wealth, and rank could give. Who can better illustrate this great truth by a striking transition from worldly pleasures into the purer joys of religion than a courtesan whose whole life is one long round of sensual pleasures?

Similarly the courtesan, Kalabhashini, hankered at first after a life of sensual enjoyment, became disgusted with it through dangers and troubles, longed for the sweet serenity of chaste womanhood and aspired to the noble ideal of marriage with Kalapurna (True knowledge). The powerfully attractive nature of the ideal has be-

come manifest in that the usually frivolous mind of a courtesan could be drawn to, it in spite of temptations and troubles. Suranarya could thus carry out, through Kalabhashini, his original idea of linking Erotics (Sringara) and Ethics (Punya) in his great poem.

CHAPTER IX

His poetic art—its evolution and importance.

IT is often observed that great poets differ as much in their thoughts and general outlook as in their art and style. The obvious reason is that art and style, being the peculiar channels of poetic expression, vary with the varied culture of each great poet. Students of English Literature are familiar with the numerous instances, which that noble literature offers, of original poetic genius striking out for itself its own peculiar channel of expression. Shakespeare, Milton, Pope, Wordsworth, Byron, and Shelley are a few in that long roll of great names which have become individualised in literary expression. The same may be said, only in a less degree, of the History of Andhra Literature. Great poets there were, in that literature also, if not so plentifully as one would wish, but at least with that striking individuality of culture which is generally associated with men of genius.

• The surpassing but unostentatious erudition of Nannaya, the mighty and varied culture of Tikkana, the exquisitely delicate sensibility of Somana, and the broad, majestic sweep of Srinadha are as true and indubitable as the sweet universality of Shakespeare, the inspiring grandeur of Milton, and the fervid idealism of Shelley; and, moreover, every one of these great Andhra poets had his own unmistakably characteristic style of expression. The flowing melody of Nannaya, the austere and natural grace of Tikkana, the finished portraiture of Somana and the sonorous eloquence of Srinadha are as distinct and striking as the exquisite workmanship of Keats, the melodious phrasing of Shelley, or the titanic massing of Byron.

• Amongst such masterminds of Andhra literature, Suranarya was one but he “like a lone star dwelt apart.” He gradually developed an art all his own, which is at once singular and charming. Its inimitable and elusive grace makes him “the Grand Solitary” of Andhra literature. It might be that a host of minor writers tried to imitate him and gave up the attempt as hopeless; but we know that a few great poets, like Chama-kura Venkatakavi, imitated certain features of his art and thereby endowed their own writings with a respectable amount of literary flavour. *

*A certain Rajavolu Subbarama Kavi wrote a Prabandham in the 17 century Jayavijayabhyudayam, by name

Again, one often hears now-a-days of Suranarya being the pioneer in the field of the Telugu novel and the Telugu drama. Critics have self-complacently asserted, time and again, that

Suranarya neither
a novelist nor a
dramatist.

“Kalapurnodayamm” is the first
Telugu novel and “Prabhavati-
pradyumnam” the first Telugu
drama. It is true that these two
poems of Suranarya present cer-

tain essential characteristics which are not to be found, at least so markedly, in the other great poems of previous writers; and it is also true that these two poems, with a few minor alterations, may be easily transformed, the one into a novel and the other into a drama. Notwithstanding all this, it seems to me that the idea of writing a novel or a drama was as far from the mind of Suranarya as the idea of founding an empire was from the mind of Robert Clive when he joyfully threw away the pen and buckled on his sword. In other words, the author of Kalapurnodayam and Prabhavatipradyumnam no less than the founder of the British Empire merely followed the bent of his genius and had not, at the time, even the most distant idea of what his achievements might ultimately lead to.

and expressly stated in the preface that he composed the story after the novel of Kalapurnodayam. The poem does not seem to have been printed yet. The manuscript is in the Telugu Academy Library, Cocanada.

In the Prologue to his *Kalapurnodayam*, after paying his eloquent homage to the immortal bards "Valmiki and Vyasa", Suranarya selected, out of the long galaxy of Telugu poets anterior to him, only the poetic Trinity the

His "Kavitrāyam" (Nannaya, Tikkana
originality. and Yerrana) as deserving of his
praise. The other great poets such

as Somana, Srinadha, Potana, Peddana, were ignored as beneath his notice. In *Prabhavati-pradyumnā*, even this grudging compliment to the Kavitrāyam "the Poetic Trinity" was dropped; and Suranarya, in the full maturity of his life work, did own allegiance to none else than the antique semi-divine bards, Valmiki and Vyasa. Evidently the unadorned simplicity and the spontaneous natural grace of the three Andhra Bharata poets fascinated him and he looked down with some high disdain on the ornamental dressing up of beauty at the hands of the later Telugu poets. His ideal in poetic style was of the past. The terse idiom and the tiny gems of native Telugu, which Tikkana strung with matchless grace, Suranarya strove to revive but the days of classic simplicity were gone for ever with its themes. If Suranarya had contented himself with his imitations of Tikkana and not originated an art and style of his own, he would still have been remembered as a prominent member of the school of Tikkana. But happily his role was to originate, not to imitate. The young man who spoke with so

much self-conscious pride in his Raghavapandaviyam would, of course, not end his days in imitation however grand the original might be. In his Raghavapandaviyam, he cut out a new path and boldly asked the world to show its equal. In his Kalapurnodayam, there was another audacious venture into the field of originality and what a marvellous success it has been !

His ideal of poetic art and style at the time of his Kalapurnodayam could be gathered from his own words :—

1. "Having composed in due order the several words that fit in of themselves just as pearls are strung in a necklace, having correctly developed the matter with a good knowledge

1. పీ. పాసఁగ ముత్తైపునరు ల్పొహించినరీలఁ

దమలోన దొరయు శబ్దములు గూర్చి

యర్థంబు వాఙ్మలక్ష్యవ్యంగభేదంబు

రెఱిగి నిర్దోషత నసఁగఁ జేసి

రసభావములకు నర్హంబుగ వైదర్భి

మొదలై నరీతు లిమ్ముగ నమర్చి

రీతుల కుచితంబులై తనరారెడు

ప్రాణంబు లింపుగాఁ బాదుకొల్చి

తే. యమర సుపమాదులును యమకాదులు నగు

నట్టి యర్థశబ్దాలంకారములు ఘటించి

కవితఁ జెప్పంగ నేర్పు నక్కవివరనకు

వాంఛితార్థంబు లొసఁగనివారు గలరె.

of the *Vachya*, *Lakshya* and *Vyangya* kinds (the spoken, the aimed and the suggested), having adopted the *Vaidarbhi* and other styles, suitably to bring out the *Rasas* and the *Bhavas* (feelings and ideas), having endowed *Pranas* (animation) to each kind of style adopted therein, and having adorned the whole with figures of speech such as *Upama* and others and with tropes such as *Yamaka* and others; if a poet has learnt to write poetry on these lines, who is there that will not grant his wishes?"

It may be seen that this is only a clear exposition of the old orthodox art and style of the Alankarikas; the *Rasas*, the *Bhavas*, the *Ritis*, the *Pranas*, and the Alankaras are all given prominence and that style is considered the best which makes use of all these time-honoured ingredients so as to evolve a fine composite. But the canons of art and style which he set before himself he was the first to disobey. Like the English poet, Wordsworth, he least practised what he preached. His actual execution was quite different from what he thought he was doing. It may be that still Suranarya was persuading himself into the belief that he was clinging to the old while he was actually cutting himself far away from it and it took him a long time to cure himself of his self-delusion and enunciate into principles what he already discovered in practice. His new

principles of art and style were clearly set forth in his Prabhavatipradhyumnam.

1. "To have learnt to narrate without committing slips of expression and by using words rich with sense; by making the whole idea easy and unambiguous and without committing the mistake of repetition; by developing in accordance with logical order and connections and without endless ramifications; by sensibly combining each topic with the main theme; and by supporting it with apt illustrations, and, finally, by tissuing the several subordinate parts with the main argument properly and without any contradiction between the foregoing and the following parts of the story- Is not all this the result of long TAPAS ?

1. నీ శబ్దసంస్కార మెచ్చటను జాతంగనీక
 పదమైత్రీ యర్థసంపదలఁ బొదలఁ
 దలఁ పెల్ల నశ్లివృత్తను బ్రదీపితముగాఁ
 బునరుక్తిదోషంబు పాంథఁ బోక
 యాకాంక్షితస్ఫూర్తి యాదరించుచును కా
 భావంకగ్రహియఁ గడవఁ జనక
 పృథ్వీతార్థభాసంబు పాదులొ నడుపుచు
 నుపపత్తి యెందు నత్యూర్జితముగ
 తే. నొకటఁ బూర్వోత్తరవిరోధ మొందకుండ
 దత్తదపయవవాక్యతాత్పర్యభేద
 ములు మహావాక్యతాత్పర్యమునకు నొనరఁ
 బలుక నేర్పుట బహుతపఃఫలము గాదె ?

. Who does not see that these very principles were actually practised in his Kalapurnodayam and that the author of Kalapurnodayam was already *in potentia* the author of Prabhavati-pradyumnam? and also how truly manly and how truly sincere is the winding up of his exhortation * “*Is not this the result of long Tapas?*”

The ability to develop such an art and wield it with such consummate grace is the result, in his opinion, of his long *Tapas*. Aye, who can deny it? *Tapas*, in that single word lies the key to his life-work, the “open sesame” of his unique personality! and *Tapas* is but the severe discipline of the mind and the senses to evolve the strength of the soul.

Now what was the revolution he effected in the poetic art of the day? This question cannot be answered in a word or two. It is as wide and deep as the gulf which separates the literary work of Suranarya from that of his predecessors or his contemporaries and makes him “the Grand Solitary” in the field of Andhra Literature. ‡

* “*విహారమిహిమ గాఢ !*”

. ‡ Radhamadhava Kavi a predecessor of Suranarya, showed, in his Vishnumayanatakam, some glimpses of this peculiar Art and Style

The art of Suranarya may be viewed under the following heads:— (1) Scenic Presentation, (2) Story telling, (3) Characterisation His Art analysed. (4) Realism.

Each main head will be dealt with separately with a view to show how far Suranarya originated or improved upon the old and made himself a distinct personality from the rest of the Andhra poets. Not only Kalapur-nodayam but his other two poems also will be quoted from, to explain the originality and freshness of his art and style, so that their gradual evolution may be seen together in one place at a glance.

(1) SCENIC PRESENTATION:— Poetry has as much to do with nature as it has, with man. It is, so to speak, the harmonious fusion of nature and man. If man is the actor, nature is the stage in which he acts. The one is inseparable from the other. Great poets always contrive to heighten human emotions by exhibiting them on the living back-ground of appropriate nature. The skill of such representation is the real touchstone of good poetry. Imagination always plays a large part in this ideal representation. The grandness of the picture is the direct outcome of the grandness of the poet's imagination. It is why poetry has sometimes been described as "painting in words." The grand life-like picture, drawn and painted in words, floats before the mind's eye in all its richness and variety of colour,

Judged by this standard, of scenic presentation, Suranarya's art is equal to that of any of the great poets of the world. What can be more grand and more glowing than the opening scene of "Kalapurnodayam"? Narada and Manikandhara on one side and Rambha and Nalakubara on the other and their meeting in the mid-heavens? What can be more awe-inspiring than the picture of the descent of Manisthambha into the presence of Kalabhashini and her companions? Or again, in Prabhavati-Pradyumnam, what can be more radiantly picturesque than the scene of Dwaraka described by Indra descending from the sky? And what can be more beautifully exact than the descent of Suchimukhi into the presence of Pradyumna? Suffice it to say that, in the art of Suranarya, the painter is never absent from the poet. Equally skilful on the large or the small canvass, he portrays beauty with the subdued fervour of a born artist. He is never voluble or wild or unconsciously grotesque; but even when his heart is stirred to its depths, the head remains remarkably cool and steady. His emotion rises, as it were, through the intellect. The fire burns coolly but does not blaze up in fits and starts.

How constantly nature is made to play its part in inspiring or intensifying human emotions is evident from such beautiful touches as the following :—

KALAPURNODAYAM.

1. This Rambha and he (Nalakubara) always give themselves up entirely to sexual pleasures. Their smiles, looks, words and all other gestures of whatever kind they may be, will only intoxicate them with mutual passion. Every one of these signs of love is found in this world also. Hence to-day before they saw us, it so happened that Rambha beheld the white streak of a cloud fringing the bright orb of the rising Sun, compared it, smiling; to Sarada sitting by the side of Brahma;

కళాపూర్ణోదయము

1. సీ. ఈరంభయును నీడు నేనెళయును రతి
 శ్రీదాసరాయణుల శేషలమును
 వీరినొండొరు హాసవిక్షణోక్తులు దక్కి
 నట్టిచేష్టితమలు నెట్టివై న
 మనమథోద్ధీరనమహిమఁ జొక్కించు నొ
 క్కొక ప్రేమజోప్పిడి యర్విఁ గలదు
 కావున మము నేడు కనుగొనుటకు మున్ను
 రంభ నవీనమార్తాండుదండ
 తే. కుభ్రీకునరేఖవర్తిల్ల జూచి నగుచు
 బ్రహ్మతోనున్న కారచారమునిఁ జోల్చె
 భవనసుతుఁడు నమ్మాటకుఁ దరుణిమోచి
 దంతకిభి నొత్తె నత్తఁజి దనరు తమిని.

(కళాపూ. ఆ. 1. ప. 198)

whereupon Nalakubara, the son of the God of Wealth, fondly pressed in ecstacy her lips with the tips of his teeth.

(Kalap. C. I. V. 196)

The poet describes in the following verse how a hermit (Sanyasi) was excited into love by the sight of a very beautiful statue of a woman.

2. "Then the great hermit (Sannyasi), having seen the grace of that admirable statue of a woman exclaimed in appreciation, "Ah! Prince of Sculptors! You excel Brahma, the Creator! How have you carved this statue?" And he nodded his head and wondered if there ever could be such women in this world! Then

2. నీ. ఆయతీశ్వరుఁ డంత నతిరమ్యమైన యా

మెచ్చంపుఁ బూఁబోడి యెచ్చు చూచి

భరిత శిల్పకులేంద్ర (బ్రహ్మను మీటితే

చగిదిఁ జేసితిర యీ వ్రతిమ ననుచుఁ

దనమదిఁ గడుమెచ్చి తలఁపూఁచుచును నిట్టి

పడకులు గలరొకో పుడమి ననుచు

నిట్టిది సన్యాసి నీక్షింపఁ దగదని

చూర్మము వెట్టుచు మఱియు మఱియు.

తే. నిచ్చఁ గ్రమ్ముటఁ జూచుచు నేమి చెప్ప

నతఃపిమ్మరి లోనయ్యె ననుచుఁ జెప్పి

కొంత సంకోచ మంద నాకొమ్మ తఱఁగుఁ

గనిలోలఁగిపోయె నొక నెపముననుమంత్రి.

(కళాపూ. అ. 8. ప 189)

saying such a creature should not see a Sannyasi, he turned away his face; but he turned again and again with a desire to see her; and how can I express it—he fell a victim to the passion of love. Having narrated so far, the woman somewhat hesitated, whereupon the minister observed her meaning and left the place on a pretext.

(Kalap. C. VIII. V. 169.)

PRABHAVATIPRADYUMNAM.

Look how the distressed Indra describes the great relief he felt at the sight of the beautiful city of Dwaraka.

3. O Lotus-eyed (Krishna)! Now, while coming, I beheld the pre-eminent grandeur of your city which charms with unearthly and wonderful beauty, and all my distress has been driven away thereby: so that I now appear to you as I was. Really, I lost erstwhile the lustre of my body." (Prabhavatipradyumnam,

C. I. v. 79).

ప్రభావతీ ప్రద్యుమ్నము.

3. ఈ వారిజశీత్ర యే నిత్యదు వచ్చుచునుండి యశోకాదుభక్త
 శ్రీమచిరత్వదీయనగరీగరిమాతికయాపలోకరీ
 లారసమారధూత సోలకృతచిత్తదనై యథాశ్రుతా
 కారత నీతి దోఁచెదనా కాని కనుమృతి కాసికిం ఇదిన్ద్ర !

(ప్రభా. అ. 1. ప 79.)

'Again, how beautifully the complex play of emotions in Prabhavati at the sight of Pradyumna's portrait is described in the following verses:-

4. The portrait, which Parvati painted with such an exhibition of life, seemed as though it laughed, as though it looked with its beaming eyes and tried to speak to her, full of feeling and so, she (Prabhavati) and her maid shrank from facing that beauty.

(Ibid, C. I, v. 138).

5. With a firm conviction that it is only a portrait, she would stand before it and raise up her face to see the face therein but, imagining it to be a real man, she would at once suppress her curiosity and turn aside her face. Once again she returns to see with an ardent desire

4. క. కలకలనవ్విసట్ల తెలికన్నుల నిక్కమ చూచినట్ల వోఁ
బలుకఁగడంగినట్ల కడుభావగభీరత లద్వినట్ల పెం
పాలయఁ దనర్చి జీవకళ యట్టివడన్ శివవ్రాసినట్టి యా
తెలువునకా భిముఖ్యము భజింపఁ దలంకెను దాను బోటియున్
(చక్కా ఆ. 1. ప 138.)

5. ఉ. చిత్తరు వన్న నిక్కయమచే నెదు రుండి మొగంబు మాడ మో
మెత్తును సత్కృత్య భమ సమృద్ధిని గొమ్ముఁబుఁ దత్త్వంబు లో
నొత్తునుఁ దత్త్వంబుఁ దృప్తియొక మగుడంగ నిరీక్షణేచ్ఛఁ బో
మెత్తును భర్తచూపు దను మోచుట దోచిన నోసరిల్లుచున్.
(చక్కా. ఆ. 1. ప 139.)

and again withdraws thinking that her lover's eyes are on her.

(Ibid C. I, v. 139.)

The next point to be considered is his art of story-telling. There are five main features in his story-telling ; psychological development, moving incidents, lucid narration, lively dialogue, and logical accuracy.

Story-telling

The poet is an admirable story-teller. In the construction of his stories, the links may now and then be loose, but they are nowhere broken. The story becomes involved and the interest deepens as we proceed. Persons come upon the stage, do their part naturally and briskly, and make their exits. They are never loquacious or wildly gesticulating. The poet is remarkably exact in regard to their time and place. Notwithstanding all this nicety of care, his art does not degenerate into artifice but keeps up its naturalness everywhere except in the second part of Kalapurnodayam, where a combination of circumstances, as already mentioned, compelled the poet to abandon his usual commonsense development of the plot.

It is perhaps the scrupulous exactness of his story-telling that has led an able critic to speak of the "pre-arranged structure" of his stories. This characteristic pre-arrangement is to be found in all literary art; for what story is not

woven by its author with a view to consistency of character and incident; so as to subserve a certain pre-defined purpose? In this sense all literature, high or low, is only an art, but the highest art is that which conceals itself and Suranarya is not at all far from this ideal.

The first part of Kalapurnodayam is as thick in incident and quick in movement as "Gotz Von Berlichingen" of Goethe; and the second part of the poem may not inaptly be compared, in its atmosphere of magic and mystery, to the "Tempest" of Shakespeare.

The rapidity of movement, the lucidity of narration, the natural sweetness of dialogue and, withal, the logical accuracy of argument, make his stories a highly absorbing reading. As an illustration of all these qualities in a short compass, the opening scene of Kalapurnodayam may be quoted here *in extenso*.

SCENE:—*Aerial route above the pleasure gardens of Dwaraka. Enter Narada with Manikandhara, à Gandharva youth.*

1. MANIKANDHARA:—(*Wondering at the dignity and pride of the damsels swinging in the gardens.*) O divine sage! Do you see the

1. క. అప్పు డాకాశమార్గమునం క్కన్డనేనాలాలముం దనుచు నేనుచెను
వారదమహామనీంద్రుని మణికంధరుం దను గంధర్వకుమారుడు గాన

dignified manner in which the well-stretched feet of those young women swinging in pleasant emulation of one another on the swings of flower-creepers move towards the sky and back ? It seems as though they provoke and invite the celestial damsels for a quarrel,

NARADA:—"Well-done! Indeed you are a poet. Indeed I have nowhere seen such grace as that of those charming young women. It will not be improper, indeed it will be quite correct, to say that their movements, up and down, on their swings seem to suggest that they are going to kick at the diadems of the celestial damsels."

విద్యావిశేషాభిలాషంబునం గొలిచి వచ్చుచునుండి యమ్మగువల వగ్గ
బృతాగరిమకు వెఱంగుందుచు శతానందసందమన కిట్లయె.

మ. తమిఁ బూదీఁగల కూఁగుటుయ్యెలలఁ బంతా లాడుమం దూఁగు నా
కొమయంబాయువు గద్దెగుచ్చెతలయంఘ్రిల్ వక్కఁగాఁ బాఁగి మిం
టి మొగంబై చనుచెంచుకీవి గనుఁగొంటే దివ్యమానంద నా
కమ్మగీశేత్రలమోదఁ గయ్యమునకుం గారదాఁచులా గొప్పడుకా.

వ. అనుటయు నారదుండు.

మ. భరిరా ! సక్కవి వాడు నిక్కమ తగన్ భావించి నీ వన్న యా
యోప్రాణయంత్రమిటారికతైల బెడం గే నెందునం గాన నా
రల జోలావలనోత్పలవృలనయల్ త్రైవిష్టపస్త్రీల యా
దలఁ దన్నం జనునట్లు మించె ననినం ద ప్పేమి యొప్పే యగున్.

(Enter Rambha and Nalakubara flying near on a Vimana and just emerging from behind a cloud. Rambha overhears their words and feels offended.)

RAMBHA:—(Suppressing her indignation) "Have you heard those words of Narada the sage that feasts on quarrels? I like that we should visit him and have just a talk with him. It is but proper."

క. అని చలువనపుడు నికటం

బున నలకూబరుఁడు దాను మొగులు మఱుఁగునన్
ఘనమగు దివ్యవిమానం
బునఁ జనుచున్ రంభ విశదముగ నది వినియెన్.

ఆ. విని యొకింత కనలి మన సాకలాగైన

నతని నారదుఁ డని యాత్మ నెఱిగి
భావవికృతి యెఱుకవడనీక యడచి య
మృగున తనదు ప్రియుని మొగముఁ జూచి.

క. ఆలిందిరె యాచలుకుల

పోలికఁ దెలియంగఁ గలవాభోజనముని గాఁ
బోలు మన మితనిఁ గని యుచి
తాలాపము లాడి చనుట యభిమత మనియెన్.

ఉ. నారదుడుం దదీయవచనంబు వినంబడుదిక్కుఁ జూచె నె

స్వారలా మాటలాడుచును నచ్చుట తోచె నటంచు నచ్చటన్
వారి విమానరత్నమును వారిధరంబు మఱుంగు వాని బా
లారగు భానులింబ మదయాద్రీమఱుంగును బాయు చాక్షునన్.

NARADA:—*(Looking in the direction of the sounds)*

“It appears some persons are coming and talking to each other.”

The Vimana emerges from behind a cloud and they steer it gently to a spot underneath the feet of the sage and stand a while touching his feet with their heads redolent with Parijata perfume.

క. ఆ రంభయును గుచేరకు

మారుడు నవ్వేళఁ దమవిమానోత్తమమున్

సారదమానీంద్రులదాం

భోదమానుల క్రిందిచాయఁ బోనిచ్చి తగ్గ

ఆ. పారిజాతకుసుమసారభంజులు వెద

చల్ల తమకిరంబు లల్ల నల్ల

నద్దుడును దదీయమగు పాదయుగళి చా

సింది రంతఁ గొంత నేపు నిలిచి.

క. ఆ పరమానియు నొండొరు

పై పదలిస ప్రేమ కలిగి భాసిలుఁ దనుచుకొ

వీరించె రంభ యపు డా

దైవతమానిపర్యుఁ జూచి దరహాసముతోకొ.

క. క్షమానివర ! మీ దీవన

తే మామై ప్రేమ కొంత చెడక నిలుచునో

యేమోకాని యింకకొ సర

భానుల పోడుముల కిరఁడు భ్రమయిక యున్నే.

ఉ. అనిత్రసమనంబునం గల యారసంబు పైరించుచాలక యొక్కసక్కియం

బుగా నామోహులకు సందియంబు నొందుచు నిది యేమి యనుట విస

NARADA :— (*Blessing*) "May you both prosper with unceasing mutual love ! "

RAMBHA :— (*Smiling*) "O great sage ! Possibly due to your blessings our love may remain undisturbed to some extent but (pointing to her lover) will he remain unaffected by the beauty and grace of the earthly women ? "

NARADA :— (*Puzzled at these jocular words of Rambha in which she unburdened herself of her chagrin*) "What do you mean ? What made you say so ? Will you oblige me by explaining it clearly ? "

రింతు మని మునివరుండు నిలిచి యడుగుటయు దేవరతుం బ్రస్తుతగమన నిశోధంబు గాకుండ విచ్చేయుండు విమానంబుమీఁదిః రా నవధరింపుఁ డన్నియు వివరింపుచు నరుగుదెంచెద. మహాసుభావులం గొంతమేర యైనం గొలిచినచ్చుట భాగ్యంబు గాదె యనుచు శిష్యసమేతంబుగా నతనిం దమవిమానంబునందు సునిచికొని తదలంకార చామరంబులు తెం దును విచ్చిపుచ్చుకొని తనప్రియుండునుం దాను నిరుగెలంకుల నిలిచి యెల్లనల్లన వీచుచు నప్పడంతి మానిపర్యా యప్పడు మీర లాడోలికా విహారింబులనంగంబున శిష్యుతోడ నే మని పలికితి రది యానతిప లయు ననుటయుఁ జెఱుంగవుతో నతండు.

మ. భళిరా ! నక్కని వాడు నిక్కము తగక భావించి నీ వన్న యా యెల్లప్రాణుంపుమిటారికత్తెల బెడం గే నెందునుం గాన వా రల దోలాచలనోచ్చలచ్చరణమూర్తైవిష్టవస్త్రీల యా దలఁ దన్నుం జనునట్లు మించె ననినం ద ప్పేమి యొప్పే యగుకా.

RAMBHA :— “O holy sage! Be pleased to come into this *Vimana* so as not to delay your journey and I will go along with you and explain myself. Is it not a good fortune to be able to be with you even for a short distance ? ”

(She seats Narada and his disciple in the Vimana and she and her lover gently fan him on either side with ornamented chowries.)

RAMBHA :— “O great sage! May I beg you to condescend to tell me what you were saying to your pupil in the course of your conversation regarding the women who are sporting yonder on the creeper-swings. ”

క. అని పలికితి నిం దే మై
నను గాని తెలుంగు గలిగినం జెపుమా యో
వనకాక్షి! యింక దావం
ఋని యేమి మనంబులోని భర మని పలికెన్.

వ. అని పలికిన నద్విలాసిని యతనిం జూచి.

క. మీరలు పెద్దలు త్రైలో
కార్యరాధ్యుల రేమి యన్న నంటితి గా క
వ్వారలు మాన్పెద రిట నే
కూరసి యాడితిరా యనుచు నడిగితి ననుమా !

NARADA:—*(Repeating what he said before)* “O lotus-eyed woman! This was my remark. Please tell me if there is anything improper in this. Why do you hide what you have heavy in your mind?”

RAMBHA:—“O sinless sage! You are a great peason worthy of being venerated by the three worlds. You can say anything and who is there to object to your saying? I have only requested you to say what you observed here, which made you talk like that. Perhaps you said so without bestowing much thought or perhaps you thought that, in descriptive exaggeration, such statements are passable. Else this world-charming person here, this darling

ఉ. తీన యోనర్పరో యతికయోక్తులవర్ణనలందు నిట్టి య
వ్యాసాచి చెల్లు నంచునో యి టాడిలి రింతియొకాక యే వరా
కోహలు మమ్ము బోలమికి రూఢిగ నిమ్మెయి నున్న యా జగ
నోహనమూర్తి యర్థపతి మధుకుమారఁడె సాక్షి నావుడున్.

ఉ. అల్లన వత్సచుక ముని మరాంగనఁ జూచి యె టాడుకొన్ననం
తెల్లుఁగదమ్మ ! నీకుఁ గడుఁ తెల్వఁడు నిర్భరమైనప్రేమ రా
జెల్లఁగ నిట్లు పర్తిలుటఁజేసి మృగక్షణ యైన నిట్లు రా
చెల్లదిసంఘటన్ సవతి యేగతిఁ గల్గునొ మీఁడు గంటితే.

son of the God of Wealth, will certainly bear witness to the fact that no women (on the earth) can match us (celestial damsels.)

NARADA:—(*Gently smiling*) O deer-eyed woman ! You can say whatever you please since your lover cherishes such deep love for you. Yet this state may not exist for all time and who knows if you may not have a rival in future? O lotus-faced! A young woman exactly resembling you and a young man exactly resembling him may disturb your deep-seated affections. Therefore is such vanity proper?"

RAMBHA:—(*Bowing respectfully*) "O great sage! Even if you say this for fun, I fear your words may become infallible; I cannot suffer to hear such words. Pardon me and kindly forbear speaking thus."

క. నినుఁబోలువనిత నీకును

పనజముఖీ ! యితనిఁబోలు వాఁ డితనికి నెం

డును గల్గి కలచునో యి

ట్టి నిగూఢపుముదము సొంపు తీవులు చను నే.

క. అనుటయు నవ్వల కనినన్

మునివర ! మీ మాట యిట్లమోక్షం బగునో

వివరే నిట్టివి మానుఁడు

నను మన్ననచేసి యనుచు నాకుక మొక్కెన్.

. By far the most important difference in Suranarya's art from that of the older poets is in the matter of what is usually called "characterisation." In the older poets we see Characterisation. very poor attempts, if at all, in presenting types of human characters, filled with interesting details taken from actual life. The heroes and the heroines in them are, generally speaking, cast in a rigid and conventional mould. Princes and princesses, living an imaginary life of great pomp and luxury, and thrown into each other's arms by accident, are the rule but not the exception,

Peddanna in his "Manucharitram" introduced the new element of character-drawing but only to a small extent; for he could not free himself much from the shackles of pure idealisation. Pravara and Varudhini are more or less idealised beings and have been presented to us almost wholly in one relation of life—viz., the imperturbable spiritualism of the one and the unchangeable sensualism of the other. Practically speaking, nothing more is known of them. They have not been brought into company with other men and women and subjected to a searching psychological analysis.

But with Suranarya it is not so. The dramatis personae, in his two later works, are exhibited with a fulness of detail and variety of view-point that they seem actually to live their

lives before us. The poet takes us behind the scenes and enables us to see the very workings of their minds, their motives of action, their hopes and fears, their likes and dislikes, their struggle and despair, their triumph and ecstasy, in fact, all their inner and outer life. His analysis is subjective. The complexity of human life and the multitudinous variety of human characters, are, for the first time in the annals of Telugu literature, revealed to us from real life.

The poet, however, appears to be more successful in his delineation of the characters of women than of men. His observant eye seems to have been fascinated more by the extraordinary grace, subtlety, and wit of the woman than by the virility and directness of man; and he consequently feels a greater pleasure in unravelling the mysteries and sounding the depths of the woman's heart.

The female characters are minutely and elaborately drawn to life and the poet's enthusiasm for accuracy is so great that he sometimes copies the very mannerisms in the language of the fair sex. For instance, observe the playful sweetness in the peculiarly feminine rebuke contained in the following:—

1. "O she-swan! May your family increase like

1. క. అడవిగ, గవల సిగయిదియే

నిధుగిను వికడముగ పెండ్లి నా చిల్లక యడ

the prolific yam-root ! I will plainly ask at once all that has to be asked. From what place is that parrot and why did you leave her without bringing her here ? "

(Prabhavatipradyumnam, C. IV. V. 41.)

Or look at the infinite delicacy of the subdued hint conveyed in the last line of the following:—

2. " O She—swan ! What's it, what's it ? Speak once again. Come and see once more and say whether these features are the same or if there is any difference. I have already noticed your skill in speech and you appear to my mind as a great person. Alas, why do you fear ? *Can you not understand our motives ?* "

(Prabhavatipradyumnam, C. III. V. 49)

The militant energy and the brilliant wit of Kalabhashini, the fidelity and modesty of Sumukhasatti, the shrewdness and tact of Suchi-

కల్పదీపి యిటు రేక యేటికి

విడిచితి నీకడుపు కందరిత్తుగ నాంనీ !

(ప్రభా. ఆ. 4. ప. 41.)

2. కా. ఏ మేమీ యింక నొక్కమాటు చెపునూ యీ వున్న రూపిట్లయో
యేమైనం గలదో విభేద మిట ర మ్మిక్షింపు మింకిన్ ఎవ
స్వానుర్ధ్వం బరయన్ మహాత్మ పని యస్మద్బుద్ధికిం దోచె చా
హమాభావము గానలేన మదిలో నాంనీ ! భయం చేటికికా.

(ప్రభా. ఆ. 3. ప. 49.)

mukhi, the high-born composure and blandness of Prabhavati, have all been delicately and fully drawn with a knowledge and skill that only a careful and sympathetic observation can give.

The heroes are secondary to the heroines. It is the heroines that largely contribute to the action in the stories. Kalabhashini envelops the character of Manikandhara. Madhuralalasa is the directing power behind the grand Kalapurna. (Vide Verse 199 canto. VIII.) Suchimukhi forms the intellectual centre in the story of Prabhavati, and so on. The controlling influences invariably come from the fairer sex. They overspread the whole with an atmosphere of romantic subtlety and delicate grace.

Another pleasing aspect of his art is his constant effort to be in direct and real touch with nature and man. The incidents in his stories are

generally taken from actual human life, high or low, and even where his characters appear to be other than human (for example, Suchimukhi) they are scrupulously invested with the feelings, ideas, and manners of humanity. Thus we are enabled to see ourselves wherever we turn, and judge the poet's performance according to our own human standards.

The sweet episode of Salina and Sugatri is a pretty picture of one aspect of Hindu life. The

bumptious mother-in-law, the bashful daughter, Sugatri, and the ascetic but queer-minded son-in-law, Salina, are singularly true to life and the story is what we may actually see a thousand times over in our Hindu society even to-day.

Compare with this episode that other episode in the book where Brahma and Saraswati divert themselves on the lake and if the two are read side by side, one can see to what supreme and opposite heights the art of Suranarya could reach. The palpable realism of the one and the ethereal idealism of the other and, in both, the welcome presence of the intensely human heart and mind indicate that, in delineating his characters according to their dignity, the poet always clings to the standards of humanity.

• Suchimukhi is a highly cultured woman and well fitted for the role of a diplomat. Indra talks and weeps not like a dethroned divinity but like a royal exile in this world. Pradyumna disguises himself like a common actor and the court of Vajranabha is most like a Hindu Rajah's court where princesses observe from behind a screen. The poet's imagination makes use of the actual and the seen, but not very much of the probable and the fancied.

• Thus in the matter of the poetic art Suranarya formed for himself a singularly distinct and high place in the whole field of Andhra Literature.

CHAPTER X

His poetic style – its evolution and
importance.

Prior to his Raghavapandaviyam, Suranarya wrote a number of Telugu poems – some small and some big – the biggest one mentionable being his Garudapurani. Neither this work nor his other early poems are at present available. But a glimpse of his early style is, in my opinion, visible in a small corner of his stupendous work, Kalapurnodayam. In the last canto of that great poem, we find recorded a conversation between Kalapurna and his queen, Madhuralalasa, about the magnanimity (Mahatmyam) of Vishnu. Kalapurna said that, in his previous birth as Manikandhara, he wrote a poem named Rama-Vishnu-Samvadana Katha (the story of the conversation between Vishnu and Rama (Lakshmi) and requested Madhuralalasa to recite it with the aid of her talismanic necklace, Madhuralalasa accordingly recited it. The style of this interpolated piece differs considerably from the style of the rest of the poem, and makes one suspect that it may be some juvenile performance of the poet, which, in consideration of its intrinsic value and its appropriateness to the occasion, he incorporated in his larger work,

The style bears the impress of a juvenile performance in that it is highly Sanskritic and full

which the great sages could see as evidenced by all the Vedas."

It may therefore fairly be guessed that Suranarya, like many another juvenile poet of promise, must have begun with a high sounding and pedantic style. The florid colour and the sonorous flow of a highly Sanskritised diction would have captured his youthful imagination and his great command of language, both in Sanskrit and Telugu, so plainly visible even from the time of his Raghavapandaviyam, would have assisted him in keeping up to its elevated levels.

Whatever be the exact truth in regard to his early style, it is evident from a chronological study of his three known works, that there was a gradual evolution, both in the principles and the practice of his style. Long practice, ripe reflection, and deep insight, brought on a gradual change in his literary outlook. A colloquial ease in the place of a laboured hardness, an austere grace in the place of ornamented beauty, and a definite preponderance of Telugu over Sanskrit words, these are some of the easily noticeable features of the change. Though he began with more of pedantry and less of poetry, he ended with more of poetry and less of pedantry.

Notwithstanding this change, one peculiar predilection in style which he retained to the very last, deserves special mention. The *slesh* or

Partiality for *Slesha* "the splitting process" in which words are made to give more than one meaning by the breaking of syllables, seems to have fascinated him from the beginning, like many of his contemporary great poets such as Ramarajabhushana, Ramabhadrakavi, Tenali Ramakrishna, Chema, kura Venkatakavi, and others. It was owing to his great ability in this direction that he undertook the composition of Raghavapandaviyam. The wonderful ease and ingenuity of his combinations of words to fulfil this double purpose is a standing marvel. His fascination, however, for verbal play did not cease with the completion of that work. It used to make its appearance even in his later and more mature works. Though later on he became famous, unlike his contemporaries, for the profundity and wealth of his expression, yet his early love for punning, did break in, now and then, sometimes with a happy effect, and sometimes out of tune or taste.

How great a value the poet continued to attach to his ability to write *dvayarthi* poetry (poetry with double meanings) can be seen from the incidents narrated of the four Agamas in the courts, first of Madasaya, and afterwards of Kalapurna. On both the occasions, the only poetry that was considered by him to be a fit offering for royal appreciation, was *dvayarthi* poetry. The two

verses* that were composed by the poet for the two occasions are not, at all, remarkable for any real intrinsic poetic merit but only as linguistic riddles. Each of the verses is Telugu when read from left to right and Sanskrit when read from right to left. These literary trinkets were considered by the poet as more valuable and presentable than those "gems of the purest ray serene" which are so plentiful in the mines of his works. He might well exclaim with his heroine Kalabhashini,

1. "That having thrown away the splendid and fortune-bringing gem which had fallen in his

* క. మాయ మూలము నీవే

రాయలైన కావదేవ రాజే జేజే

తామకుమ లానిన యది

పాయక సంతోస మున్న పల మిల సామీ !

(కళా. ఆ. 6. ప. 161.)

క. తా వినువారికి సరవిగ

భావనతో నాను నతివిభావనులేజా

దేవర గౌరవమహిమన

మావలనిన కవిత మిగి మాకు నధికా !

(కళా. ఆ. 6. ప. 172.)

1. ఉ. శ్రీయారమైన దివ్యమణి చేతికి నబ్బంగఁ బారవైచి త

చ్చాయ యొకింతయున్కిఁ గని చాలఁ గృకించితి గాజుపూసలై

నాయదివేళ మేమనుకొనం నుదఁ దన్నటి యబ్బె నన్న న

త్యాయత తత్సహగమనుభాప్తికి నోచుని నెంచి కుండదన్ :

(కళా. ఆ. 4. ప. 28.)

hands, he longed and languished for a glass-bead which appeared to possess somewhat a shade of that lustre."

(Kalap. C. IV. V. 23)

Unlike the other Telugu poets, either before or after him, Suranarya revealed his personality through his works. The evolution of his mind can be traced with something like exactness in the successive stages of his literary out-put.

Autobiographic touches : the evolution of his mind as revealed in his Art and Style.

The development of his poetic art could be learnt, as we noticed in the previous chapter, from out of his own mouth. Similarly it is equally possible to mark the development of his poetic style and

here also we may leave Suranarya to be his own exponent. Suranarya never stagnated. He was always learning, examining, and developing. He was a scholar, a poet, and a critic, all rolled into one ; and poetry developed in him, like the core in a tree, naturally and continuously, under the combined influence of genius and culture, revealing the stages of its growth as it progressed to maturity. At first a mere artist in words in Raghavapandaviyam he gradually became an artist equally in words and ideas in Kalapurnodayam, and finally the universe of ideas overwhelmed his masterful mind in Prabhavati-pradyumnam, and language became an implicitly ready and faithful handmaid. At first a big

priest of external beauty, whether in nature or in man, he gradually developed an appreciation and a love for spiritual beauty in nature and man. The change was thus from the word into the idea and from the sensuous into the spiritual.

In Raghavapandaviyam his ambition was to write a *Bhashakavyam* (a linguistic poem) and there he set before himself a feat of language, but not of literature. Poetic expression was therefore squeezed by him within tight linguistic restraints.

For the sake of a whim he tortured his mind but genius is irrepressible. Notwithstanding the self-torture, it peeped out here and there and scintillated in its natural effulgence. Whenever he could take a free breath, the limpid, flow of verses and the spontaneous harmony of words and ideas were there with him and they all exhibit the hidden springs of his genius. His language was, however, more Sanskritic than Telugu and his style, though laboured in the main, shows now and then touches of that colloquial ease which in later years was to become the dominant characteristic of his poetic style.

The conversations relating to the embassy of Sri Krishna (Mahabharatam) and Angada (Ramayanam) interwoven in the fourth canto of Raghavapandaviyam may be quoted *in extenso* in illustration of the easy flow of the verses, the

effortless simplicity of the language . and the subtle movements of thought, so peculiar to the poet. As the quotation serves no useful purpose in this English Volume it is not inserted here.

A marked change of style is perceptible almost from the beginning in his Kalapurnodayam. The artificial restraints, self-imposed in his Ragha-vapandaviyam , were shaken off Kalapurnodayam. happily for ever. Simplicity of language, consistency of thought, lucidity of ideas, and vividness of dialogue, in fact all the elements of an ideal story-teller have become the leading features of his style. But the principles of style enunciated by him in the poem were, as we already saw, in the previous chapter, those of the old Alankarikas - the bhavas, the ritis etc., preponderating over sense and thought.

Thus he laid equal stress not only on the harmony of words and ideas and the consistent and ordered development of the subject matter of a poem but also on the rasas, the bhavas, the ritis, etc., which the old rhetoricians so punctiliously enjoined on poets to observe if they would really deserve the name. As in his Art, so in his style, Suranarya honoured these principles more in the breach than in the observance. His actual practice was different from his preaching. Instead of a rigid fidelity to the old canons of style, which went even so far as to fix the particular places

where particular styles have to be adopted, he chose to be guided rather by sound commonsense and good taste. The new standards which he practically set to himself were:—

- (i) Impressive naturalism, and
- (ii) Vivid narration.

The reader should be made to take an all absorbing interest in the poem, and whatever is told should be naturally and impressively told. The point of view was thus changed from the poet to the reader. The question was no longer how far the poet knew but how far the reader could understand. This new test changed the whole theory of style and led to the adoption of what may be conveniently called the colloquial style.

The colloquial style, like any other style, has its merits and defects. On the one hand the poet can charm the average reader and count his admirers by the thousands. The reader is thankful that hard and obscure words do not clog his steps with vexatious frequency and that he is enabled to enjoy a literary piece without the need of referring to a dictionary too often and obstructing the flow of his enjoyment. Besides he is glad to hear the living language of his fellow-creatures rather than the inflated or involved expression of a pedant. On the other hand the poet

has a very delicate and difficult task to perform. The very commonness of the language increases the difficulty in the choice of his expressions. Vulgarism in speech is as much to be avoided as insipid and hackneyed cant. The easy simplicity of verse may, moreover, degenerate into mere versified prose.

A style, so delicate and difficult, Suranarya chose to handle and it stands to his lasting credit that he acquitted himself in the performance with singular ability and charm. Making due allowance for a few occasional slips, the wonder is that he could keep himself so long and at such a high level of poetic inspiration, without the usual tricks and tropes of verse. "The greatest writing" it is said, "is that which, in its magnificent spontaneity carries the reader with it in its flight; that which detains him to admire itself can never rise above the second place."

It is of course very difficult, almost impossible, to convey the idea of colloquialism, high or low, to the English or non-Andhra reader; but the following examples may serve as specimens of a style which frequently makes its appearance in every part of the poem. The reason why Suranarya made such abundant use of this style in his poem is, I think, that he, more than the other Andhra poets, introduced the dramatic method in his narratives. The characters in the story lead on the narrative, either in the form of dialogues

between themselves, or in the form of monologues by themselves, narrating their own actions and experiences. Thus the poet kept himself behind the scenes as much as possible and allowed the persons to speak of themselves which they did with their characteristic modes, language, and gestures.

1. "Those words having fallen into his ears, he (Krishna) suddenly sprang to his feet and, in amazement, exclaimed, "What! What! The son of Brahma himself! Has he come by the palace gate? He usually descends direct from the sky! This is quite strange! Why now like this?"

(Kalapurnodayam, C. II. V. 16.)

2. "The second Rambha would say 'I swear on you', and the first Rambha would say 'I swear on you', and when she said 'What is it?' the first repeats 'What is it?.' 'Alright let it be

1. శ. అవ్వలుకున్ చెవిం బడివయంతన దిగ్గన లేచి "యెట్టెటూ
యవ్వరమేష్టివందనుఁడె యానె వాజారపుతోడ వచ్చెనే
యెవ్వడు వంతరితగతి నిచ్చటికే వనుడెంచు నివ్వధం
విచ్చడు చాలఁ జిత్ర మిది యే ముగ్ధో"యంచు ససంధ్రమంబునన్.

(కళా. ఆ. 2. ప. 18.)

2. సీ. ఒట్టునుమి యవ్వు నొట్టునుమి యంచు
నే మేమి యనిన నే మేమి యనుచుఁ
గానీగదే యవ్వుఁ గానీగదే యంచు
నిం శేల యనిన నిం శేల యనుచు

so!' and the reply is 'Alright, let it be so!' 'Why still?' the second Rambha saying, the first retorts 'Why still?.' 'Get away'—'Get away'. 'Yes, you said', 'Yes, you said!' The one would spitefully warn the other 'Don't forget this', and the other replied in the same terms. The one would say in disdain 'I care a straw for you', and the other 'I care a straw for you'. 'it is improper to covet another's husband' and the other snapped 'It is improper to covet another's husband'. Thus the two Rambhas quarrelled not heeding the presence of their lovers.'

(Kalap. C. 3. V. 196.)

But occasionally the style lapsed into mere metrical prose as in verse 30, canto II, of the poem. Without any change in the order of words the above verse can be written as prose.

నోసి పోనే యన్న నోసి పోనే యంచు

నా నంటి పనిన నా నంటి పనుచు

మఱువకు మిది యన్న మఱువకు మిది యంచు

నీ వెంత యనిన నీ వెంత యనుచు

తే. నొకతె మగనికి నాసించు టొప్పు దనిన

నొకతె మగనికి నాసించు టొప్పు దనుచు

బట్టియూడె వారంభతోఁ బ్రథమ రంభ

సిరియూఁడు నిలు మన్న నిలువక పెద్దరొదగ.

(కళా. ఆ. 3. చ. 196.)

Though colloquialism is the dominant note, other phases of style have also been tried with telling effect. Suranarya is usually very sparing, like Tikkana, in the use of the figures of speech, whether relating to words or relating to sense, (Sabda or Artha) but where he uses them, they are of striking beauty.

3. "O Lotus-eyed woman ! Have you noticed how the sea justifies its appellation, Ratnakara, (the mine of gems) by displaying on its surface their many-coloured brilliance when the scattering spray is lit up by the radiance of the Sun."

(Kalap. C IV. V. 193.)

4. "Have you also observed how the sea appears like the reclining Vishnu when yonder cloud bends down to suck water, the cloud resem-

3. ఉ. తీరబృంద మెంతయు నతీతమరీచిమరీచిజాలమై

త్రీకృతధారధశ్యములు తేజరిల్ నజధమ్మైన న

త్నాకరభావ మిజలధి యంబుజలోచన మాచితే కడుం

ట్రాకటమై తనర్ప దనబాన్యవిభాగమునందు జూ పెడున్.

(కళాపూ. ఆ. 3. ప. 193)

4. వ. ఉదకముఁ గ్రోల వ్రాలెడు పయోదము పారుషశీలసంభవా

ద్భుతవిగళ ద్రుమాకబిసోలిక నొప్పెఁ దటిద్విలాసమూర్

తదభివృత్తాంగకన్ఫరణలం దలపింపఁగ నీచయోధి యె

ప్పదము శయించినట్టి మూరభేదితెఱంగు వహించెఁ జూచితే.

(కళాపూ. ఆ. 4. ప. 195)

bling the loose tresses of Lakshmi overlooking her lord and lightnings flashing up like her shining limbs ?”

(Ibid. C. IV. V. 198.)

1. “When the lovely women descended into the lake (for bathing) the ripples caused thereby moved about the lotus-flowers and the bees, fond of honey, would fly up and down like the blue dice used in their games by the water-nymphs.”

(Ibid. C. VI. V. 229.)

DESCRIPTIVE NATURALISM.

The poet's short descriptions are always direct, natural and forcible. The mental impression is carried vividly for a time and the picture is delineated with subtle colour and detail. A few examples may be cited here:—

(i) RURAL SCENERY.

1. ఉ. అరమణీమణుల్ సరసిసట్లు చృవేళ యెవర్చువేళఁ ద
తొరణబీచికాచలిత కంజములన్ మధులాల భృంగముల్
వారక సారెకున్ వెగసి వ్రాలుచు నొప్పెఁ దదంబు దేవతల్
నేరుపుతోడ నాడు వారి నీలపు టచ్చన గండ్లకై వడిన్.

(కళాపూ. అ. ౪. ప. 229)

2. "He passed through the beautiful scenery that filled him with delight, praise and wonder, the scenery of clumps of sugarcane, fields of fine paddy, dense areca groves, full foliaged flower gardens, lotus-grown lakes, sinuous river-channels, rows of cocoanut trees, and mango topes."

(Kalap. C. II. V. 134.)

(ii) The description of the old woman Sugatri and her transformation into a beautiful young woman are both very fine and pleasing.

3. "The old woman looked like a desolate house, deserted by Cupid (Manmatha) - the short and crisp hair hanging from her head like dry

2 వ. చెఱకును రాజనంబు వరిచెలును చిట్టపుఁబోక మాఁకులుం
 దఱచగు పూవుఁ దోఁటును దమ్మి కొలంకులు నేటి కాల్యలుం
 బఱచగు నారి శేకపనపంపులు మామిడి లోపులుం గడున్
 మెఱయుచు నాత్మకు న్మృదము మెచ్చును నచ్చెరువున్ ఘటించగన్
 (కళాపూ. ఆ. 2. ప. 134)

3. సీ॥ చనిమి పోనెందిన కనపుబట్టయుఁ బోరె
 నరవెండ్రుకలఁ బర్వ శిరము వలన
 నులిగొన్న చెలఁదిత్తుర్వుల నూలివల్లు నా
 నమరెడు ముదురకన్నామల వలనఁ
 గడుఁ జిట్టివట్టి బంగరుపూఁత పొక్కిళ్ళ
 వడువుఁ జూపెడి మేనివర్కుల వలనఁ
 చునిసి శ్రేరెడు హృదయకునుకల వలనించు
 కానూపక్షోజలంబనము వలన

straw that lost its shining and freshness; her wrinkled eye-brows looking like skeins of twisted yarn of spiders; the folds of her body resembling faded gilt; her hands and breasts hanging down loosely like the decaying branches of trees and her voice, hoarse with cough, like the screeching of owls."

(Ibid. C. III, v. 120)

4. "She miraculously assumed the form of a young

తే. ఘోరవముల చాడున ఘోరవృత్తిఁ
దనరు ఘనకాస కుహి కుహి ధ్వనులవలన
భావనాఁడు వెల్లిపోయిన పాడుమేడ
చగిదిఁ గాన్పించు మాడునలివడఁది యొకతే.

(కళాపూ. ఆ. 3. ప. 123.)

4. నీ. నిండుచందురనవృష్ట నెమ్మొము సిరి తోడ
నిరులు గమ్మెడు వేణిధరము తోడ
నాకర్ణలోలంబులగు నేత్రముల తోడఁ
దభకొత్తు చెక్కుటద్దముల తోడ
మిగుల మిటారింపు బిగివనుంగవ తోడ
లలితింపు బాహువల్లరుల తోడ
నతికృత్యమున జవ్వాడు మధ్యము తోడ
నభినవంబైన నూగారు తోడ

తే. వలువమిఁదిఁ దొలఁకు నువర్ణపులిస
గురునితంబ ప్రభావరంపరల తోడ
మహిత సర్వాంగలావణ్యమహిమ తోడ
నమరు ప్రాయంపురూపు చిత్రముగఁ దార్చె.

(కళాపూ. ఆ. 3. ప. 123.)

woman, her face shining like the full moon and her profuse locks spreading dark shades around; her large eyes glanced and sparkled, and her cheeks were radiant like mirrors; her bosom swelled full-grown and proud and her arms gracefully folded like creepers. The small tremulous waist was flanked up by rich dimpled thighs and the whole body showed uncommon delicacy and symmetry.'

The change of rhythm arrests attention in the above two verses ; the one is in a slow, drawing metre, quite appropriate to the description of an old, decrepit woman ; the other is in a limpid and flowing music fit for the description of youth and beauty.

But the long descriptions of the poet are generally dull and wearisome. There is not in them the flexibility of imagination and the fervour of feeling that make even the long descriptions of Somanna or Peddana such fine and happy reading. It looks that the poet's temperament was such that it could be roused into sudden emotion by a pleasing idea or object but the feeling and impression thus created faded away after a time into an intellectual conceit losing the original sense of form and colour and the poet, clinging on still to the idea and without being moved by it, described it in a cold and intellectual way. Of course, fanciful associations, verbal jingles, and puns, far-fetched

metaphors and what not, crowded in and spoiled the first happy effect.

But there is an exception to it. The poet's descriptions of moving objects, though occasionally long, are throughout vivid and interesting. The movements of Rambha and Nalakubara in Kalapurnodayam and the Polo game of Pradyumna in Prabhavatipradyumnam are instances in point. The impression is throughout sustained in clear outline and beautifully limned in portraiture.

In regard to art and style Prabhavatipradyumnam is practically a continuation of Kalapurnodayam. It is like an intensified copy of the original. The merits and defects of the poet noticed in Kalapurnodayam are also there in Prabhavatipradyumnam and that in an intensified form. But there is one striking difference. Whereas in Kalapurnodayam, the principles of art and style, expounded by the poet, were different from his practice, in Prabhavatipradyumnam he clearly outlined into principles what he actually worked out in practice. Long practice and reflection matured his views on Poetics and the poet felt bold enough to enunciate them to the world. What they are was already shown in the previous chapter under poetic art. In his new view he laid greater stress on the construction and development of the plot, the logical structure of the argument and the clearness and suitability of the language to the subject matter and so on.

In Kalapurnodayam his work was of an experimental nature but in Prabhavatipradyumnam, it was a decisive triumph. Prabhavatipradyumnam was, so to speak, the ripe fruit of his life-long poetic culture. It exhibits on the one hand the perfection of the poet's art and style and on the other the decline in originality. As a work of art and style, it is second to none not only in the poet's whole range of production but also, I venture to say, in the whole field of Andhra literature; whereas, as a work of imagination it can never stand comparison with Kalapurnodayam. The virility and fertility of the poet's constructive imagination reached its meridian in Kalapurnodayam but in Prabhavatipradyumnam it visibly declined. While reserving a detailed examination of the art and the style of this, his last known poem, to be given in the review of that poem itself in section IV of this work, it may be pertinent here to compare generally these two poems with each other so as to show the gradual evolution of his style. The evolution of his art was already shown in the previous chapter by a similar comparison between these two poems.

The two poems compared and contrasted.	In certain aspects Prabhavatipradyumnam is an imitation of Kalapurnodayam. Some of the more important instances of imitation may be noticed here:- (i) The stories in the two poems are introduced in much the same way.
--	--

If, in Kalapurnodayam, Narada and Manikandhafa were shown descending from the sky, in Prabhavatipradyumnam Indra himself was shown coming down from the heavens. In both, this opportunity of descent was availed of for describing the scene of action and introducing gradually the dramatis personae. This kind of beginning is at variance with the time-honoured one adopted by the previous Andhra poets, in which the description of a town abruptly begins the story.

(ii) In both the poems, the characters unfold the story in their own words. Scene after scene is opened and closed. The characters come and go and the dramatic interest widens and deepens.

(iii) In both a marvellous and commanding personality in the form of a cultured and clever woman dominates the action of the story. All the other characters (even Sri Krishna himself) are thrown into the shade. The threads of the story are kept in her hands and she seems for the time being the sole human agent of a higher destiny.

(iv) The method of developing situations is also somewhat similar. As instances, one may compare the conversation between Narada and Kalabhashini with conversation between Suchimukhi and Pradyumna and note how the same intriguing method of suggestiveness has been

adopted in both and also witness the trick of the poet in creating jealousy between Kalabhashini and her lover by making him utter the name of Rambha in his sleep (Kalapurnodayam, Canto IV. verse 47), and notice how the same kind of trick is played in Prabhavatipradyumnam by making Pradyumna utter the name of Rati in his sleep.

Thus the fact of imitation is perceptible in both. But it must be said to the credit of the poet that he only imitated his own work. What would be said of Prabhavatipradyumnam if there was not Kalapurnodayam behind it? Would it not be considered the most original production in the whole range of Andhra literature? Besides, in his imitation he sometimes really improved upon the original.

The scene between Narada and Tumburu which was the first important link in the development of the plot in Kalapurnodayam was silly and unnatural; but look at the scene in Prabhavatipradyumnam between Bhadra and the Brahmacharins at the sacrificial ceremony of Vasudeva and see how natural and appropriate it is!

The construction of the plot in Prabhavatipradyumnam is generally speaking, more natural, more consistent, and more coherent than in Kalapurnodayam. The reason is not far to seek. In Kalapurnodayam the poet's task was the construc-

tion of a story so as to convey a many-sided significance.' The reconciliation of many conflicting elements could only be effected sometimes by the merest tinkering of a wild fancy and the plausible coherence at times appealed more to imagination than to reason. But in Prabhavatipradyumnam the case was different. There the poet found a workable outline of a story and what remained to him was to consolidate it into a whole and infuse it with the breath of his genius. The process of welding and shaping, of adorning and vivifying, he performed with the right insight of a true artist and the product of his loving care stands before us as the model of literary perfection for all time. If Kalapurnodayam was like a colossal statue of the Sphinx rugged in feature and massive in structure, Prabhavatipradyumnam was like the statue of Venus delicately shaped and chiselled by a Praxiteles. The one is an embodiment of artistic power and the other, of artistic grace and both together measure the range and profundity of the poet's genius.

Not only of literary art but also of literary style is Prabhavatipradyumnam the model. It is hard to reckon another Telugu poem in which the language is a more faithful and true exponent of the mind. The most subtle shades of feeling and the most delicate touches of thought are expressed with exactness and force but without any particular effort or strain. The stream of language spontaneously flows with the stream of thought,

keeping up to its rises and falls, its windings and its rapids-but nowhere is a falter or an ineptitude. The poet reached that maturity of genius when whatever he spoke was poetry. Poetic language became the natural vehicle of his thought. The spontaneous flow of verses, the quick-witted and flexible thought, the racy idiom and the accurate expression - all these pervaded by a singular clearness and naturalness - bespeak the high water mark of the Telugu literary style and one wonders whether to admire the nimble shrewdness of the thought or the equally facile felicity of its expression. In the matter of style Prabhavati-pradyumnam represents the greatest triumph of the Telugu language.

The colloquial style so well tried in Kalapurnodayam has been a decided success in Prabhavati-pradyumnam. The dramatic movements of characters and situations gain in intensity of interest from the fact that the several characters speak out their thoughts and feelings in a language which is the essence of the refined native idiom. The women talk in womanly style and the men as men do in ordinary life. A living realism in speech claiming kinship with us is visible in every page. No artificial fustian or mawkish sentimentality mars the even flow of wit and nature. The poem is

The colloquial style, a decided success,

indeed "a perpetual feast of nectared sweets, where no crude surfeit reigns."

1. "O son of Achyuta ! Whom else do we come here to speak to ? On a mission from Indra, we went to Krishna and having taken leave of him, we now have to go to a certain place, carefully bearing in mind the commands of both of them."

(Prabhavatipradyumnam, C. II. V. 44)

2. "O crest of the Yadava race ! Having seen you now, we have come to you, judging it improper to pass you by indifferently without rendering you due obeisance. Is it not a mistake to fail to pay respects to the worthy ? Now it is indeed the first step for the success of this affair to visit you and then go forward after winning your favour."

(Ibid. C. II. V. 45.)

1. ఉ. ఇచ్చట మేము వేఱ మఱి యెవ్వరితోడను మాటలాడఁ గా
వచ్చెద మమృతాత్మజ దివస్పతిఁపునఁ గృష్ణపాలికిన్
వచ్చి యతంకు వీడ్కొలుప వారల యిద్దఱుమాఱ్ఱలం గడున్
హెచ్చరికం ధరించి యిపు డేగడులా గిది యొక్కచోటికిఁ.

(ప్రభావ. ఆ. 2. ప. 44)

2. ఉ. ఇచ్చడు నిన్న జూది కొలు విందుక చేయ కతిగ్గిమించి పో
నొచ్చ దటంచు వచ్చితిమి యొగ్గసమర్థుల మాను తెంతయుకా
దచ్చ గడయ్యె యాదవవతంస నినుం గని నీయనుగ్రహం
బొప్పుగఁ గాంచి పోవుట ప్రయోజనసిద్ధికి మూల మరయన్.

(ప్రభావ. ఆ. 2. ప. 45.)

3. "If it may be told and if you may delay awhile resuming your rapid journey, it is desirable that you stop a minute and speak to us without feeling offended."

(Ibid. C. II. V. 49.)

All this looks like a conversation in real life between two people who happen to meet for the first time and talk business. Numerous instances of this kind of dialogue, natural, witty and graceful, can be given from the book. The language is eminently simple, terse, and idiomatic.

But this simplicity in a few places drops into mere common place and prose as in verse 107, canto III.

Though the general beauty of the style is of the unadorned kind, as in Kalapurnodayam, yet here and there one meets with fine figures of speech. A striking simile, or a metaphor or a description exactly true to nature is at times brought in to enhance the pleasure of wit and incident.

3. క. అదియును జెప్పఁగ వచ్చిన

యదియైన నొకింతవడి ప్రయాణత్వరయున్

గుదియింపవచ్చు నేనిన్

బదరక నిమిషంబు నిలిచి భాషించుదగున్.

((చభావ. ఆ. 2. ప. 49.)

1. "When their mutual anger arrested the course of their love like a dam and then gave way, on rushed with a force, a thousand fold greater than before, the flood of their unparalleled regard and longing for enjoyment. Is it possible to describe the infinite ways in which the waves of pleasure surged from the flood of desire ?"

(Prabha. C. V. v. 183.)

2. "The fort looked like the Mountain Meru with its bright golden colour and Pradyumna, going round and round to keep guard, bore the beauty of the Sun, while the armies of the Rakshasas, stationed round the fort, broke and fled before him like darkness."

(Ibid. C. V. v. 200.)

As compared with Kalapurnodayam, the descriptions in Prabhavatipradyumnani are more

1. చ. అలుక యొకింతకాలము మహాత్మరనేతువురీతి నాగి థే
దిలి తొలగెన్ సహస్రముఖతీవ్రత మాపెను దొంటికంటె నా
రల యపమానమానిత పరస్పరశేలి రసప్రవాహ ము
గ్గలికఁ దడుత్తంగంబరతి కర్మవిచిత్రతఁ జెప్ప శక్యమే.
(చభా. అ. 5. ప. 183.)
2. ఉ. కాంచనదీప్తిచే బసిడి గట్టుతెలుంగున గళ్యకోట నూ
చిండఁగఁ దాసు భాస్కరునిచెన్ను వసించెను దానిఁ జాట్టిరా
సంచరణం బొనర్చుచును శౌరితనూజాదు కోటమట్టునున్
డించిన చైత్యపైవ్యము వడిం దమమున్వలె విచ్చి పాఱఁగన్.
(చభా. అ. 5. ప. 200.)

brief and purposeful. The poet does not indulge in long rigmaroles or verbal inanities ; ' and so far he deserves the thanks of the reader ; but in one respect he was absolutely incorrigible. He could never give up the stale and hackneyed methods of describing personal beauty. In Kalapurnodayam there was a double infliction - the description of the hero as well as the heroine ; but in Prabhavatipradyumnai, there was only one ; viz., the description of the heroine. Let us be thankful even for small mercies.

Thus a review of his poetic productions in their chronological order reveals to us the fact that, along with growth and development of the poet's mind, there has been a concurrent evolution in his poetic art and style. The impulse of originality was always in him and he gave it fitting modes of self-expression according to the stages of development in his general culture and outlook. Poetry was the outlet of his genius and, as Goethe in his *Tasso* said,

"Life were life no more

Were I to cease to poetise, to dream.

Wouldst thou forbid the cunning worm to spin
For that to nearer death he spins himself ?

From his own being he unfoldeth still

The costly texture, nor suspends his toil,

Till in his shroud he hath immured himself."

GOETHE'S *Tasso*.

CHAPTER XI

The Aesthetics and the Ethics of the Poem

Poetry is the expression of emotions through imagination and in melodious language. The emotions (Rasas) are many and are of varying degrees of value in poetry. The emotions of love, courage, pity are more popular than others. However, in poetry, as in everything else, the emotion of love reigns supreme. The other emotions are, generally speaking, subsidiary to this, though rarely they too are given a leading place.

But this expression of emotion in poetry has not only an aesthetic value but also an ethical end. Notwithstanding a few to the contrary, there has ever been a general agreement amongst critics of poetry that poetry (like every other fine art) should not only lead to aesthetic culture but also to ethical culture. Aesthetics and Ethics are the two eyes of poetry. If either is wanting, then the beauty of poetry is marred.

Writers on Telugu poetics (and they mainly reproduced the canons of Sanskrit poetics) stated that poetry should subserve the two ends, aesthetic and ethic. This is especially true of Kavya or

Prabandha poetry. It is said that a **Kavya** (an Epic romance) should give advice like one's own wife. That is to say, the advice so given should be given not in the form of a direct command but indirectly with the tenderness and caress of love. A good loving wife regulates a man's character through advice conveyed with the sweetness of love. Similar influence should be shed by poetry in general and romantic poetry in particular.

Aesthetics is concerned with the senses and the sense emotions and ethics, with the soul and the spiritual emotions. The due co-ordination of these

<p>Peddana and Suranarya compared and contrasted.</p>	<p>two kinds of emotions, sensuous and spiritual, so as not to offend the moral order of the Universe has been the supreme ideal of all great poets in the world. Even</p>
---	--

<p>in our own country (Andhra</p>	<p>desa) each great poet from Nannaya downwards felt the force of this ideal and gave adequate expression to it each in his own way. But it was left to Peddana to be the first to give a conscious and creative expression to these two apparently conflicting emotions, sensuous and spiritual, and establish the sublime moral order of the Universe. Pravara and Varudhini respectively represent the two emotions, the spiritual and the sensuous, in conflict; and how, in the poem, the grand moral ideal has been maintained is evident to every reader of Manucharitra.</p>
-----------------------------------	--

1. "A Brahmana, through the influence of the senses, will get ruined by becoming a victim to the keen arrows of Cupid who is singularly clever in crooked deeds and by thus falling away from his royal position in the eternal joy of the Brahman."

(Manucharitra, C. II, v. 60).

So said Peddana and decided the conflict in his own way. But Peddana merely lived in the ideal. In his opinion, there can be no compromise between these two opposing elements, the spiritual and the sensual. The world has to be either the one or the other but it cannot be both together, without offending the moral order of the Universe. This uncompromising view of Peddana, the Advaitic, the "Brahmanical" or "Sattvic" view of the Universe has its own place in the Hindu Philosophy or Hindu Society. But in the nature of things, it can only be held by a few, those pure spiritualists to whom the world does not exist at all or only exists as *Maya* or Illusion. The majority of the human beings in the world think and act otherwise. For them the good things

1. శ్రీ. బ్రాహ్మణుఁ డింద్రియములగు

జన్మ భరణైః నిపుణ చిత్తజనితా

జన్మగమల పాలై చెడు

బ్రహ్మనందాధి రాజ్య పదవీమ్యకుండై. (మన. ఆ. 2. శ్లో 60)

of the world also matter. They are not only moved by the ethical beauty of the spirit but also by the sensuous beauty of the world. They thus effect a compromise in their lives. While enjoying the pleasures of the senses, they are equally conscious of the sublimer pleasures of the spirit. They keep up a just co-ordination between the two elements. This is what may be called the Visishtā-Advaitic, the "Kshatriya" or the "Rajasic" view of the Universe. This view was represented by Suranarya in his Kalapurnodayam. The Brahmana hero, Pravara, in Manucharitram, represents the purely spiritual side of life and the Kshatriya hero Kalapurna represents the judicious blend of sense and spirit in life. His two wives, Abhinavakaumudi and Madhuralalasa, represent these two influences the spiritual and the sensuous ; and the great king who conquered Madasaya and Rupanubhuti i. e., the lower sensual nature of man, nevertheless, respected Madhuralalasa the element of the higher sensuousness in man. Thus, if, in the aesthetic and the ethical view of human life, the master-mind of Peddana set up the ethical ideal as against the aesthetic, another master-mind, or rather, the only other master-mind of the time harmonised the two in a happy blend, still keeping up to the moral order of the Universe.

Apart from this our own metaphysical interpretation of Kalapurnodayam, we learn from Suranarya himself that he consciously attempted

to set up a just balance between the two elements for he says in the beginning of his work that it shall be,

1. "Fresh in the erotic sentiment and interesting on account of the description of sacred and good things."

i. e., the aesthetic (erotic) and the ethical (religious) elements should be both represented in his work. Every character in the poem exhibits these two phases of culture. In some characters the aesthetic is more than the ethical and *vice versa*. Manikandhara's severe penance and his amours with Rambha; Salina's worship in the temple of Sarada and his eccentric love for his wife Sugatri; Manisthambha's austerities and his lust for Kalabhashini; Kalapurna's devotion to Vishnu and his love episodes with his two wives; are some of the more important instances of the kind. Even the great god Brahma delicately sports with his divine spouse, Saraswati, on the lake and illustrates the refined union of spirit and sense. A more curious instance of the exhibition of the Aesthetic emotion in conjunction with the ethical is to be seen when Sugraha (afterwards Satwadatma) visited the Vishnu temple at Brindavanam. A certain Sanyasin, after praying to the god Vishnu, happened to see a beautiful statue of a woman in the compound of the temple. The statue was so life-like and

-
1. "శృంగారసప్రాయంబును బుద్ధివస్తు వర్ణనా కర్ణనీయంబును...

beautiful that the poor Sanyasin yielded to the impulse of love and embraced it. Thus there are numerous instances in the poem to show that, in the view of the poet, the two sentiments the aesthetic and the ethical, have to co-exist in man and sway his thoughts and feelings, according to their respective strength. It is also evident from the poem that the highest ideal is that in which the two are co-ordinated and together subserve the eternal progress of humanity.

The older great Telugu poets (Srinadha hardly excepted) never gave too much importance to the aesthetic or erotic sentiment. They were busy with topics in which not only love but the other sentiments of the human heart played an important part. The literature which they produced was more religious than erotic. Neither in the subject matter of their poems nor in the manner of their treatment did they exhibit undue fondness for the erotic sentiment.

But during the age of Krishnadeva Raya a change was coming about. The religious or the ethical sentiment was losing its hold on men's minds and there was the danger of the erotic sentiment taking its place and being the ruling passion in the people. The great Krishnadeva uttered a grave warning in his "Amuktamalyada" that the

love that should possess the minds of men should be the love of God. Peddana, his poet-laureate, followed suit and in his "Manucharitram" went a step further and said that there can be no compromise between the ethical (religious) and the aesthetic (erotic), and gave his opinion in favour of the Ethical. Ramarajabhushana, his pupil and successor, preferred the erotic and the sensuous and hardly troubled himself about the ethical and the spiritual. The lesser poets swayed between the two ideals, some approaching the one and some, the other. Nrisimhakavi in his 'Kavikarnarasayanam' or 'Mandhatacharitram' boasted that he was equally skilful in presenting the two sentiments, the ethical and the aesthetic, so that a spiritualist (yati) may, by reading his erotic poetry, become an erotist (vita) or an erotist (vita) by reading his spiritual poetry become a spiritualist (yati). In his poem we thus have either an excess of the religious sentiment in one part or an excess of the erotic sentiment in another part—

1. "How can a sage escape from becoming an erotist (voluptuary) by listening to the erotic descriptions in my poetry? And like-wise an erotist cannot escape from becoming a sage by hearing my descriptions of spirituality."

(Kavikarna. C. I, v. 22)

1. తే. శి. యతి విటుడు గాక పోవు తెల్లస్మదీయ

రావ్యశృంగార వర్ణనాకర్ణనమున

విటుడు యతిగాక పోరాడు పెన పడియ

రావ్యవైరాగ్య వర్ణనాకర్ణనమున. (కవికర్ణ. అ. 1. ప. 22)

In such a time of transition when the Telugu literary taste was changing from the religious into the erotic kind and the minds of the people were unsettled as to their relative values, Suranarya lived and wrote. Like the other master-minds of the day he felt called upon to decide between the rival claims of the two conflicting sentiments ; and his decision is characteristic of his culture and character. He deliberately showed that the ideal of humanity is a harmonious and co-ordinate blend of the two sentiments, spiritual and sensuous. Each has to be restrained by the other from transgressing its limits. Neither too much spirituality nor too much sensuousness can be the ideal of the common human life. But his wise words were unheeded by the rising generation of poets. In their hands the balance between the aesthetic and the ethical tilted more and more in favour of the former and we thus witness for the first time in Andhra literature the gross extravagances of eroticism (*Sringara*) that tainted the literatures of the courts of Tanjore and Madura.

We have already seen that, in the psychological analysis of character, the poet is inimitable. But here also, there is a limitation. Though the thoughts, motives and ideas of the *personae* are usually finely analysed and expressed, yet, in the province of the emotions, nature seems to have set a limit to his powers of expression. The gentleness and

Suranarya weak
in expressing
ecstasy of passion.

pathos of feelings, the subtle complexity of their intertwining, and the slow undulating progress in their career, are generally described with much elegance and grace; but when it comes to the intensity of feelings, the mad rush of passion or the ecstatic glow of emotion, when on the white crest of frenzy, the human heart dances wild with joy or fear, the poet's language fails. In such situations he either descends into a cold intellectual conceit or cries in melodramatic rhapsody. Compare the language of Prabhavati in the ecstasy of her passion for Pradyumna—

1. "Oh, if such a handsome person should exist anywhere, if I could get him into my embrace, and if he should enjoy with me all longed-for pleasures, what would be then my feelings and ideas!"

(Prabhavatipradyumnam, C. III, v. 41)

See how the verse ends here in a feeble intellectual idea! Or take for instance, a similar situation of Pradyumna his frantic longing for re-union with her—

1. ఉ. ఇట్టి మహానాథుడొక నందియి వంగలదేని గల్గియుం
గట్టిగ నాకతండు బిగి కాగిట జేర్చుగ నబ్బు నేనినే
నిట్టటుగొంకికన్ విడక యిష్ట విహారములెల్ల గాంక్షజే
పట్టి యొనర్చునేని రసభావము లెట్టివి యొక్కొ యత్తతేన్ .
(ప్రభా. అ. 3. ప. 41.)

2. "Will you not come to me, O woman, whose face is like the moon! Will you not come to me, O woman, whose bosom is high and full! Will you not come to me, O woman, who art charming? Will you not come to me, O woman, whose voice is like the cuckoo's? Will you not come to me, O woman, who art well-versed in the Fine Arts? Will you not come to me, O woman, whose gait is like the swan's? Will you not come to me, O woman, who art a mine of virtues? And will you not come to me, O woman, whose body is so delicate?"

(Prabhavatipradyumnam, C. V, v. 139).

No passion here, except a string of high sounding phrases! In several other situations of the kind, when the fire of passion ought to break out into fervid language, the poet sadly fails. He is, by nature and culture, a poet of common-sense and sobriety of feeling and thought. A constitutional incapacity for exalted emotion, whether of love or hatred, appears to be his mental characteristic and of course he could not find genuine words to express what he could not feel within himself.

-
2. ఉ. రాగద యోనుధాంశుముఖి రాగద యోశశిన్వోన్నతస్థి
 రాగద యోవిలాసవతి రాగద యోశలకంఠభాషిణీ
 రాగద యోశళావిదుషి రాగద యోశలహంసగామిని
 రాగద యోశుదైకవిధి రాగద యోలితాంశి దక్షిణన్.

(ప్రభా. ఆ. 5. వ. 139)

Like Wordsworth he sympathised with good sense and sober emotion but when the feelings threw off the reins and threatened to stampede, he felt perplexed and could only stutter. It is no exaggeration to say that though his two poems, Kalapurnodayam and Prabhavatipradyumnam, are full of aesthetic sentiments and aesthetic ideas, yet the genuine aesthetic feeling is not so evident as in the first three cantos of Manucharitra. Peddana is pre-eminently a poet of the senses and feelings and Suranarya a poet of intellect and ideas. So Peddana thrills our sensuous imagination with the finer effects of colour and form whereas Suranarya overpowers us with the wealth and profundity of his thoughts and ideas. The one is grand but the other is deep. The one soars to the sublime mountain tops of emotion but the other dives deep into the abysses of thought; the philosophy of Peddana lies on the surface and the erotism of Suranarya lacks fire. If the one is more aesthetic than ethical, the other is more ethical than aesthetic.

CHAPTER XII

Religion, society, polity, etc., in the poem.

The greatest poets of the world were also the representatives of the culture and civilization of the respective epochs in which they lived. Homer, Dante, Shakespeare and Goethe sum up in themselves the cultural history of Europe. Just so, Valmiki, Vyasa and Kalidasa were the ablest

historians of the thoughts and tendencies of their times and form lasting landmarks in the progressive development of Indian culture.

These are world-minds—men whose achievements were painted large on the canvas of *Time* ; but there is another order of poets who played a more limited role in being the spokesmen of their country and their generation. A Chaucer or a Tennyson contributed not so much to the volume of the world's thought as they did to the glory of their own country.

The Andhra country likewise possessed a hierarchy of poets, who, if they did not speak for all mankind, yet faithfully represented her own lines of advance from time to time and chronicled the wisdom and culture of each stage in her development. Great poets like Tikkana, Srinadha and Krishnadeva felt that they were writing not for a section or a community, but for the whole Andhra nation and their works are monumental landmarks in the progressive culture of the Andhras.

Suranarya aimed higher. He endeavoured to write not only for the Andhra country but for the whole of the Bharatavarsha, nay, for the whole world. His book, so he thought, should interest the people of the South as well as the North of India and mankind in general. The culture and civilization of the Bharatavarsha are to be

incorporated in the poem so that the essential unity of the whole country in all that vitally concerns man may be brought prominently into view. The kingdom of Kalapurna, in other words, should not be a mere geographical expression. Bharatavarsha, but represent the essential infusion and permeation of kindred thought and purpose, from the Himalayas to Cape Comorin and from Maharashtra to Andhradesa and even typify the progress of the human soul in general. Hindu culture and thought, he wished to point out, are not confined to any particular spot in the Bharatavarsha or India but pervade the whole realm from one end to the other, so that people coming from all corners of the country may meet on a common platform and discuss and feel amongst themselves as if they were members of a single family. Kalapurna should thus, in his opinion, symbolise not only political unity but also social and religious unity in the country. If not in this sense, in what other sense can it be said that the poet has introduced his dramatis personae from all the various parts of the Bharatavarsha? Kalapurna comes from Bengal; Manisthambha and Sumukhasatti from Kashmir, Madhuralalasa from Dwaraka, Satwadatma from Maharashtra, Madasaya and Rupanubhuti from the Andhradesa; Alaghuvrata from the Pandya country. Thus the characters in the poem come from all parts of the Bharatavarsha and meet and sympathise with one another and pay homage to their common sovereign Kalapurna.

Kalapurna is thus the embodiment of the political, social, and religious unity of the great Bharata-varsha. The poem is therefore a pan-Hindu poem co-extensive with the country in which the Hindus live and co-eternal with their culture and civilization. If the English poet, Spenser, allegorised the English nation in his "Fairie Queen" his contemporary Hindu poet, Suranarya, allegorised the whole Hindu nation in his 'Kalapurnodayam'.

In Kalapurnodayam more than in any other Telugu poem of the 16th century (Amuktamalyada hardly excepted) we find considerable evidence of contemporary life political, social and religious and this has become possible for the following reasons :—

(i) Since the former Telugu poets were engaged in translating Sanskrit works or developing stories already existing in Sanskrit literature, they had not much freedom of choice or movement. But Suranarya wrote a new and independent story in his Kalapurnodayam and in it he could insert whatever he wished.

(ii) Unlike the former Telugu poets, Suranarya developed to a very high degree, the "Anthropomorphic" method of delineating divine or semi-divine personages and this enabled him to introduce types of contemporary life under the guise of divinity.

.(iii) He freely mixed gods and men in the evolution of his story.

(iv) He was always anxious to give a geographical or a historical reality to the incidents in his poem.

For these and other reasons, the book contains a considerable mass of facts relating to contemporary politics, religion and society of which some of the more important are gleaned and collected here under the above three heads. It is hoped that they are of sufficient interest to justify their mention here.

The centuries that witnessed the growth and decay of the Vijayanagar Empire formed the period of a keen political and religious struggle in Southern India. The struggle was not between the Hindus and the Mahommedans alone but also amongst the Hindus themselves. The different religious sects amongst the Hindus contended for the propagation of their respective creeds and, backed up by support, spiritual or temporal, they strenuously disputed hegemony with one another. The ancient religion of Southern India, Saivism, now hoary with age, was drawn into a contest with a young rival, Vaishnavism, which, by a superior blend of Beauty and Love, captured the faith of some crowned heads and was making a great head-

way against its opponent. There was again the cult of Saktaism, which, though associated with some horrible rites and ceremonies, exercised a considerable influence on men's minds. These three leading religious cults in Southern India, were waging a half-political and a half-polemical struggle.

Coming particularly to the House of Vijayanagaram, it appears that the first dynasties of Vijayanagaram were adherents to the Saivite faith; but even here the young and formidable rival, Vaishnavism, was able to effect a breach. Though the kings of Vijayanagaram were at no time fanatics in any one cult but rather liberally supported all the various creeds of Hinduism, yet as a matter of personal belief and worship, they gradually veered away to the Vaishnavite creed. The struggle of the religious sects in general and the final triumph of Vaishnavism in particular in capturing the house of Vijayanagaram forms, I think, the religious background of the whole story of Kalapurnodayam. Since the story represents the triumph of Vaishnavism as against its rivals it gave the poet an opportunity to contrast the former with the two latter religions. If Kalapurna represented Vaishnavism, Madasaya represented Saivism and Manisthambha Saktaism; and the spirit of each sect was brought out in the character of its representative.

Far more interesting from a literary point of view are the glimpses of Hindu society, scattered here and there in the course of the poem.

The episode of Salina and Sugatri gives us a beautiful picture of a peculiar aspect of Hindu family life, which even now is a pretty frequent experience in the Hindu family system. It represents a Hindu family having no sons but a daughter and expecting continuance of progeny through her and for the fulfilment of which the son-in-law (her husband) has been kept in the house. The pleasant humour and wit with which the poet described this family life forms a veritable monument of his poetic art and well repays perusal a hundred times. The bumptious mother-in-law conscious of her own importance in the house and chafing at the wayward conduct of a by no means docile son-in-law; the meek daughter, Sugatri, anxious to please both these self-willed creatures and prevent a rupture between them; and the son-in-law asserting his own independence by a shrewd waywardness which upset his mother-in-law's calculations to dominate over him; all these have been drawn true to life and these types still continue to exist even in the modern Hindu family system.

Another picture of a Hindu family of a somewhat different type is also seen. The family of Alaghuvrata in Negapatam was wholly devoted to self-sacrifice and the realisation of an ideal at

whatever cost. Alaghuvrata's father, Soma Sarma, just before his death, enjoined on his son to continue to feed Brahmans (*Annadana*) at whatever cost and risk. Alaghuvrata, true to the injunction of his father, was feeding the Brahmans day and night and consequently became poor. He sold his lands, houses and other properties, and had only the jewellery on the persons of his four wives. He had no mind to give up feeding Brahmans and called his four wives together and explained to them the state of things. They very eagerly welcomed the opportunity of helping their husband and were ready to give up every bit of their jewellery (except, of course, the sacred marriage tie) for the purpose. Since each one pressed that hers should be accepted first, the husband was obliged to take all their jewellery together.

1. "The husband was moved to a higher degree of love than before at the appearance of his wives who very gladly heaped before him all their ornaments, save their marriage strings, with a desire to excel each other in the intensity of their love to him. Indeed the best ornament for a wife is to show her fidelity to her husband." (*Kalapurnodayam*, C. VI, v. 89)

1. శ్రీ. మంగళనూత్ర తెంక్కటియే మాని సమస్తవిధామణాణాన్
 రంగద భంగ రత్రగాయ రమ్యత నొండొరు మీఱ నూడ్చుమం
 జొంగుమఁ దెచ్చి మందటను బోవిడు కాంతల రూపులొంటి కం
 తెం గరసింపఁ గాంతుఁ బ్రకటి కృత భక్తియై సామృ సాధ్వశీన్
 (కళా. ఆ. 6. వ. 89.)

Even this was spent in no time and poor Alaghuvrata was again at his wits' end. He was determined not to give up the feeding at any cost and he devised a plan of selling his wives as slaves to a slave-dealer who frequented the seaport of Negapatam for purchasing slaves. The wives were sold as slaves and shipped off. We see here the noble self-denial of a Hindu wife, the absorbing spiritual outlook of a Hindu householder, and the resolute enthusiasm with which they endure privations and sacrifices: all touchingly illustrated in this story.

Yet again another picture. This time the sweet simplicity of child life and the watchful fondness of Hindu parents for their children are described with a wealth of interesting detail. The child life of Madhuralalasa, the only daughter of Madasaya and Rupanubhuti, arrests our attention and transports us back into the scenes of our own early life.

2. "With her tinkling anklets and small bells, her gold-rings, tiger-claws, and conch-shell necklaces, her bracelets and bangles and glittering hair-ornaments, she looked so pretty and charming and made her parents happy by her childish pranks.

(Kalapurnodayam, O. VI, v. 199).

-
2. చ. గల గల ప్రాయం సంపాదించు గజ్జలు మావ్వల పైడి యంగరం
బులు పులిగోరు సంకులును బొద్దులు గాజులు రావిరేకయం
తెలు పురంగ సంతయను తెన్నెసలాయను గొన్ని వాసరం
బులు మాద మందఁ జేసె గడు మాడ్చునీతలఁ దల్లిదండ్రులన్.

(కళా. ఆ. 6. ప. 199.)

3. "After the lapse of some days, this best of girls played with her playmates at games like 'doll-wedding', 'children's feats', 'cowrie-games', 'scattered seeds', 'hide and seek', 'run and catch' and so on and gave infinite joy to her parents." (Ibid. C. VI, v. 202)

Last but not least is the marriage ceremony between Kalapurna and Madhuralalasa and who does not see here the most convincing proof of the essential continuity of Hindu social life that happy and inseparable blend of religion and society? The marriage ceremony so minutely described, does not differ in the least from what obtains now-a-days in the higher life of Hindu India; the same rites and ceremonies, the same hilarity and conviviality the same wit and humour and what a perfect picture of the inseparable union of heart and soul in the holy Hindu wedlock!

The Government was a limited monarchy and was carried on by the King with the help of

3. ము దినమూర్ గొన్ని చనంగ వంతఁ గడు నర్థిం బొమ్మ పెండ్లిండ్లు గు
జైనగూ క్లచ్చనగండ్లు పింపిభులు వుచ్చిల్ గీరనంగింజ లో
మనగుంటల్ కనుమూసి గంతనలు కంబాలాట లోనై న ఖే
లనమూర్ మీఱఁగ బోంట్లతో నలరె బాలారత్న మెల్లప్పుడున్.

(కళాపూ. ఆ. 6. ప. 202.)

a prime minister and a number of other ministers
who were in charge of the various
Polity departments of the state. The king
consulted the prime minister on
all important matters and was guided by his advice.
If the king represented courage (sourya) the prime
minister represented prudence (Nitis).

The solicitude of the king for his people was boundless. This was naturally evinced in the levy of taxes, so that the poor people might not feel the oppressiveness of the impost. In this connection, the conversation between the pleasure-companion (narma sachiva) and the king Kalapurna is full of instruction and interest. When costly arrangements on a large scale were being made to afford some diversion and relief to the love-lorn heart of the king, the pleasure-companion (narma sachiva) playfully twitted the sovereign whether it would not be better to levy a "Relief of Love Tax" upon the people. (Kalapurnodayam, Canto VII, verse 23).

An illuminating ray of light is let in by the poet into the private daily life of the Hindu Sovereign of old :

This shows how Hindu kings, instead of being the leisurely and indolent creatures they are some times supposed to be, are actually hard worked people, hardly able to find time for their private concerns. But of course there are kings and kings.

Another point of considerable interest is the arrangement for a campaign. This has been elaborately described by the poet and furnishes us with much information as to how the Hindu armies moved in the campaigns. Apart from the main army, consisting of the four kinds, the infantry, the chariotry, the cavalry and the elephants, there used to be a host of palanquins, sedans, and other vehicles in which the wives and the children of the king, the leading chiefs, and the commanders were carried. Just before the start, the Vedic Brahmans chanted hymns of victory and the heralds loudly viciferated the titles and insignia of the sovereign and his feudal chiefs in due order; and amidst a blare of trumpets, sounding the voice of victory, the king made the first move on his state elephant, followed by the chiefs and the battalions in the array of battle. The spirited mock-fights, the battle cries, and the din of drums and trumpets all combined to make a deafening noise during the march.

The commissariat always preceded the army on the march and opened stalls at every stage where the necessary food stuffs and other

requirements were sold to the army. The moving tents, like moving houses for the ladies of the harem and the moving stalls like a moving bazaar, made the whole army on the march look like a huge city in motion.

The poet described all this with the minuteness of detail which is his characteristic in everything. (Vide Kalapurnodayam, Canto VIII from verse 28 to verse 44). This account may be usefully compared with the description of the campaign in Nrisimhakavi's Kavikarnarasayanam that other poetical repository of the military life of the period or the descriptions of the campaigns of Krishnadeva Raya as given in Rayavachakam and one can have a good idea of the elaborate military movements in the Sixteenth century in which the Hindu kings of Vijayanagaram were engaged in their conflict with the Muhammadan kings of the Deccan or the Hindu Kings of Utkal.

CHAPTER XIII

The Place of the poem in the History of Andhra Literature.

Now that the poem has been reviewed in many of its aspects, a general estimate may be formed of the poem and its place in Andhra literature. In this as in every other matter pertaining to the poet, one has got to find one's way without any appreciable aid from old Andhra literature.

Literary criticism-at any rate in the sense in which it is now understood-is practically absent in Telugu, or for the matter of that-in Sanskrit literature as well. In the books dealing with Poetics or Rhetoric, in both the literatures, there is always a good deal about poetic diction, figures of speech, character analysis, etc.; but one will be sorely disappointed if one desires to know about the merits or the demerits of any individual poet or poem. Literary biography and literary criticism are thus practically absent and have got to be formed gradually in Andhra literature as it is being at present done in Sanskrit literature.

Now, turning to this particular poet and poem, there is almost nothing in record to show what the people of old thought of either. The only note of antiquity that comes to us in regard to this poem, is in the nature of a stray verse attributed to that well-known poet, humourist, and critic, Tenali Ramakrishna. He says:—

1. "Thinking and thinking, Suraparaju (Suranarya) wrote Kalapurnodayam in fancy so as not to be understood."

Here in a nutshell is put the essence of the poet and the poem. It is evident from the above that Telugu critics in the past considered

1. "ఉసింది ఉసింది తెలియరాకుండగ (వాసె భి)ను నూనచరాజు
కాళపూర్ణోదయంబు."

Suranarya, as we do now, to be pre-eminently reflective or thoughtful; but only they were perplexed as to the chief product of his thought - his Kalapurnodayam - which they considered to be incomprehensible.

It was often pointed out by me in the course of this review that the special characteristic of Suranarya is his deep and subtle thought. His mind was specially constituted for thinking - thinking which is as high as the hills and as deep as the sea. Whether it is in the triple weaving of the allegories in the poem or in pursuing the labyrinthine intricacies of his plot or in unravelling the minds of his characters - he is deep, subtle, and pre-eminently reflective.

Again, the best product of his thought is his Kalapurnodayam. From whatever point of view it is seen it is a truly wonderful production.

(i) In the matter of its subject, it is the first of its kind; neither borrowed nor adapted from any previous sources the story has been invented by the poet from beginning to end. At the same time it is not a simple or a single story; but hidden in its folds we have three allegories, I think, each perfect in its details and admirably fitted into the frame work.

(ii) In the matter of its style it is again the first of its kind; for the colloquial style was not used by any Andhra poet hitherto either so extensively or so freely as in this poem and Suranarya was the first to use it.

(iii) In the matter of characterisation, (viz.) the psychological analysis of its characters — it is the first of its kind; for in no previous Telugu poem do we find so many truly human characters, closely and consistently developed.

(iv) Last but not least, there runs through the whole poem, as through all the truly great poems of the world a deep spiritual purpose — the struggle of humanity towards the Divine ideal.

Considered from all these points of view, it may safely be declared that the poem is a stupendous performance — unique not only in Andhra Literature but also in the literatures of the world.

1. “ May this great poem become famous and be highly praised in all countries by the grace of Sri Krishna, the divine dancer, whose memory is universally praised by all men and also by the blessings of such good men as are fortunate in cultivating the passion for constant study of the holy Sastras.”

(Kalapurnodayam, C. VIII. V. 262.)

-
1. ఉ. ధన్యత సెల్లదేశమలఁ బ్రస్తుతి కెక్కుచు మీటి యిమ్ముచో
కాన్యము నుపగిసిద్ధ మగుఁగావుత నిత్యము సర్వలోక సం
ప్రద్య నిజస్మృతిన్ వెలయుఁ దాండవకృష్ణ కృపన్ బవిత్ర కా
స్త్ర వ్యసనాతి ధన్యమగు నజ్ఞవలోటి యనుగ్రహంబునన్.

(కళా. ఆ. 8. ప. 262.)

The Life of Pingali Suranarya

SECTION IV

PRABHAVATI-PRADYUMNAM

CHAPTER I

Introduction

—:O:—

THE last known poem from the prolific pen of this gifted poet is his exquisite Prabhavati-Pradyumnam. This poem was the product of his riper age when, after satisfying the ardent impulses of his poetic ambition and enjoying the well-deserved encomiums of the princes and the people, he could turn his thoughts to his home and family. The glorious reward of a life of incessant toil and achievement lies in the ripe wisdom and contentment of old age and the victor, no more looking forward to “fresh fields and pastures new,” turns back his eye upon his past. He grows self-critical and endeavours to discern the roots of his power and personality.

‘ This self-critical stage of life, Suranarya reached and when, in the crowded retrospect of a poetic harvest, he looked back upon the makers of his destiny, what great personality arrested his attention ? It was the full stature of his father,

long ago gathered to his fore-fathers, but still shedding his spiritual influence, as from another world, upon the dutiful son whom he made. The son, amidst the din and conflict of a full and busy life and the distractions of the princes and the courts, never forgot the one man to whom more than to any other he owed the splendour of his genius.

1. " Have not the Vedic scholars declared that the father is the god for his children ? and will it be proper on my part if, even after knowing it, I, like this man and that man, do not think of my father as most worthy of adoration ? "

(Prabhavali-Pradyumnam, C. I, V. 6.)

In these simple but eloquent words Suranarya expressed the intense and genuine love he bore to his father. The father made his son great and the son should make his father famous for all time.

-
1. క. తండ్రియు నుకులకు దైవం

బండ్లుగదా జేదవాడు లది వినియును నే

కిండ్లును వాండ్లును బరె మా

తండ్రిఁ బరమపూజ్యఁగాఁగఁ దలఁచమి తగునే ?

(చక్కా. అ. 1. ప. 6.)

1. "I should also worship my father by doing something within my power. Hence by dedicating a work to him I will keep up his fame on this earth by the grace of God."

(Ibid. C. I. V. 9.)

So in grateful recognition of the enduring influence of his father he resolved to dedicate a great poem to him for his lasting memory and thus the finest flower of his poetic genius, his Prabhavati-Pradyumnam, was accordingly dedicated to his father, Amaranarya.

The history of the Pingali family and the personality of Amaranarya, the poet's father, were fully described in the first Section of this book and it would serve no useful purpose to re-iterate the same here. The poet's father was a scion of a long and illustrious line of poets and scholars and naturally inherited the culture and traditions of his house. He was pious and practical and possessed in a large measure just the very qualities which he took care to foster in his greater son.

-
1. క. ఏనుం చిత్తపూజన నా

చే నైనట్లెదియైనఁ జేయఁగవలయుకా

గానఁ గృతి యిచ్చి మేదిని

నై నిజపురుషకవిత్వఁ బరమేశ్వరమా.

(చృధా. ఆ. 1. ప. 9.)

CHAPTER II

The Story

The "Prabhavati-Pradyumnam" treats of the love and marriage of Pradyumna with Prabhavati. Pradyumna was the son of Sri Krishna, the ruler of Dwaraka, and Prabhavati was the daughter of the Rakshasa King Vajranabha. The perpetual feuds between the Devas (Gods) and the Danavas (Devils) made a union between their children impossible. But, as fate would have it, the element of love sprang up in the midst of the fierce passions and fatal memories of the two races.

Like Shakespeare's Romeo and Juliet or better still, like Keat's Porphyro and Madeline, Pradyumna and Prabhavati, notwithstanding the implacable jealousies and feuds raging between their respective families, gradually grew fond of each other and secretly pined for a union. The spark of love was kindled through the good offices of a female swan, Suchimukhi who, for political reasons, undertook the mission of a go-between. It gradually grew into a passion and became irresistible. The same Suchimukhi had also to plan for their meeting since the fort of Vajranabha was guarded with great vigilance and was impenetrable even to light and air without his permission ; Pradyumna's entry had to be effected by a stratagem. Pradyumna disguised himself as

a popular actor named Bhadra, and his uncle and his brother, Samba and Gada, respectively as his assistants. Meanwhile Suchimukhi communicated her plan to Prabhavati and they both prevailed upon Vajranabha to permit the actor Bhadra to exhibit his plays in the city. By this trick, the three heroes who were destined to become the husbands of Prabhavati and her two cousin sisters, slipped into the city. The disguised Pradyumna ingeniously announced himself in a double-meaning verse both to his patron Vajranabha and his fiancée Prabhavati and by his histrionic skill won the admiration of all and particularly of Prabhavati. At night he stole into the harem of Prabhavati in the form of a bee and henceforward everything went on as merrily as a marriage bell. By day an actor and at night a lover Pradyumna lived a life of "double blessedness." So too his associates Gada and Samba carried on similar liaisons with the cousin sisters, Chandramati and Gunavati. But all this happiness was only for a time. The clouds of danger were gathering fast. The three sisters in due course gave birth to sons and by these inconvenient proofs of conjugal life, the veil of secrecy was unluckily torn. The terrible Vajranabha and his brother Sunabha learnt of the treachery of their daughters and vowed vengeance. Pradyumna and his kinsmen had to exchange the comforts of a harem for the alarms of war. But Suchimukhi, the friend of their weal, was also the friend of their woe.

Without loss of time she apprised Sri Krishna of the perilous situation of his gallant sons and brother. Immediately he and Indra went with a large army and attacked Vajranabha and his brother. Of course the Rakshasas were defeated and Vajranabha and his brother slain. The might of conquest sealed the right of succession and Pradyumna and his two kinsmen not only secured beautiful wives but also a share for each in the kingdom.

CHAPTER III

The Sources of the Plot :
the original story in the Harivamsa.

The story was adapted from the Harivamsa or the Puranam which treats of the history of Sri Krishna and his family. A mere hint was dropped at the end of the Prabhavati-Pradyumnam to indicate the source from which the story was borrowed.

1. " May the Lord of Lakshmi (Sri Krishna) graciously grant celebrity to this poem which is based upon a story found in the sin-dispelling

1. శ్రీ. అఘహరణ హరివంశకథాశ్రయంబు
 వాత్సపుత్రుని ప్రవహంతిరంబు
 నైవ యాకావ్యమునకు మహాప్రసిద్ధి
 నిచ్చునావుతఁ గడులు లక్ష్మీశ్వరుడు.

(చరిత్ర. ఆ. 5. ప. 221.)

Harivamsam and which is dedicated to the description of the great qualities of his own son [Pradyumna].”

(Prabhav. C. V. v. 221)

Upon this hint Pandit P. Mallayya Sastri Garu of Pithapuram worked up and in his able edition of this poem, brought out under the patronage of the scholarly Rajah Sri Rao Venkata Kumara Mahipathi Surya Rau Bahadur Varu, C. B. E., D. Litt., Maharajah of Pithapuram, who is a very great admirer of Suranarya's poetical genius, he discussed at great length the question as to how far the poet borrowed his story from the Harivamsam and how he adapted it to his own requirements. The story as told in the original is as follows:—

Janamejaya said, “Holy Sirs ! I have so far heard of the abduction of Bhanumati, the success of Kesava, and the sports of the mighty Yadavas in the ocean. You were pleased to mention the death of Vajranabha while describing the end of Nikumbha. I wish to hear now of the former if you are pleased.” Vaisampayana replied, “Certainly I shall narrate to you the victories of Kama and Samba and the death of Vajranabha.”

Vajranabha, the great conqueror, did wonderful penance on the slopes of Mount Meru. Being pleased with it, Brahma asked him to choose

whatever boon he desired. Thereon the demon desired that he should not be liable to be killed by the Devas, that his capital Vajrapura should abound in all kinds of precious stones, that even Vayu should not enter the city unless permitted by himself and that all desires should fructify immediately. Owing to Brahma's kindness all these came to pass. Then Vajranabha, the great demon, lived at his capital Vajranagara, attended by other Asuras. After a time Vajranabha became arrogant especially in view of the boons obtained by him and began to molest the world. He went to Heaven and told Indra, "We are both children of Kasyapa. So I wish to lord over the three worlds. Therefore, yield your place to me or offer battle." Having consulted his minister Brihaspati, Indra replied, "Well, let our father Kasyapa, who is now engaged in a sacrifice, be consulted and let his decision be followed." When the two rivals approached Kasyapa, he said that he would arbitrate after his sacrifice was finished and asked Vajranabha to go back to his capital meanwhile. So the demon returned to Vajrapura. But Indra repaired at once to Dwaraka, approached Krishna and acquainted him with what has happened and appealed for his help against Vajranabha's cruelties. Then Krishna replied to him saying "Sauri (Vasudeva) is performing a horse-sacrifice. After that is concluded, I will bring about the fall of Vajranabha. Even Vayu cannot enter his abode without his permi-

ssion. We have therefore, to devise a means of entrance." Thus told and duly honoured, Indra left for his place. After a time Vasudeva began the Aswamedha. Then Indra and Krishna thought of a means of entering it. An actor called Bhadrabha exhibited an excellent dance and pleased the sages assembled for the function. Thus favoured the actor chose the following boon in the hymn called "Devendra Krishna." "I shall wander over all the seven islands of this world, being fed by holy Brahmans. I should be able to wander in the sky, not capable of being slain by the elements, or by any individual, dead or alive. I must be free from all ailments and old age." The sages said 'Amen.' Then the actor wandered over the cities of the demons, the Uttaras, the Kurus, the Bhadraswas, the Ketumalas, the Kalabra island, the city of Dwaraka and other parts of the world. Meanwhile Indra accosted some swans who were carriers to the Devas and who had unrestricted entrance to any and every place and asked them to execute an errand of the Devas on pain of being severely punished in case of refusal. On their agreeing he gave them the following instructions; "You enter the city of Vajranabha and wander over the pleasure gardens of his harem.. That demon begot a beautiful daughter named Prabhavati, by the grace of the goddess Parvati. That girl is now to choose a husband of her liking in a swayamvara. You have to approach Prabhavati, make friends with her, and so

describe Pradyumna to her that she becomes enamoured of him and resolves to espouse him and no other. Similarly you have to go to Pradyumna, win his mind and make him agree to wed Prabhavati. You may use whatever art you can in order to accomplish this end. You must also inform me and Krishna at Dwaraka every day the progress of your mission. We have no entrance into Vajranabha's city unless the demon himself allows it. Pradyumna will enter the city in the guise of an actor accompanied by others. He alone can slay Vajranabha but none of us gods can.

In accordance with Indra's commands, the swans went to Vajrapura and wandered near the lakes of Vajranabha's harem singing and dancing. The Demon was very much pleased with them and welcomed them to his abode. Then the swans began to sing the praises of the sons of Kasyapa in beautiful voices and thus attracted the women of the harem. Prabhavati was enamoured of the beauty and majesty of these birds and made Suchimukhi one of them, her companion. One day, after having won Prabhavati with beautiful stories, the swan Suchimukhi remarked, "O! Princess. Your beauty and qualities are unparalleled. Your youth is flying speedily and it would never come back. You have now reached a stage when erotic pleasures should be your main concern. But though your Swayamvara is being held, you never approve

of any individual as your mate. Why more delay? There is Pradyumna, the son of Rukmini and and Sri Krishna. His beauty and good qualities are unsurpassed in all the three worlds. He has in him everything that you can imagine to be perfection." She then described the virtues, capacities and attainments of Pradyumna in glowing terms. Then Prabhavati replied "Oh ! dear. I have heard of Vishnu the slayer of demons. He has destroyed our race on several occasions and is the enemy of my father, the King of Demons. Thus he is far superior to us and so is his son, Pradyumna. It is generally desired that the husband should belong to a family more honoured and glorious than that of the father. This is accomplished by me if I espouse Pradyumna. I have also heard of his deeds, while older folk were talking of them. I also know that he slew the mighty Kala Sambara. So he alone shall be my husband. But alas ! How am I to meet him or he to meet me ? So, please be my messenger to him and somehow get us together." The swan being pleased with this initial success, promised to oblige Prabhavati but asked the princess to recommend her to Vajranabha as a good story-teller. The princess did so. Then Vajranabha, the great demon, asked the swan to tell him of the most interesting thing ever come across by her. The swan began thus ; "Oh ! King. I have seen near mount Meru, a lady called Sandilya and an actor Bhadrabha who were doing

many wonderful deeds. The actor wanders in several disguises, wherever he wills. He knows the music of the Gods and Gandharvas and many kinds of dances." Having heard this, Vajranabha remarked that he too has heard of this celebrated actor and desired to see him. He then requested the swan to devise means for getting that actor to his capital and sent her away. The swan went to Indra and Krishna and acquainted them of this. Krishna, on hearing this, commissioned Pradyumna to kill Vajranabha and marry Prabhavati. He also constituted several of the Yadavas as actors, made Pradyumna their chief, Samba the jester and Gada the attendant. A number of women were also included as actresses. All these got into a celestial car and reached the town of Supura which was very near Vajranabha's capital.

Then Vajranabha commanded his men to welcome these actors, give them good lodgings, clothings and presents and show them all kindness. The people followed the commands of their master faithfully and made the stay of the actors most happy. One day the Ramayana was staged and all the characters acquitted themselves exceedingly well. So excellent was the performance that the old folk who had witnessed the incidents of the story actually began to doubt whether they were once again living the life of their youth. The audience loaded these actors with rich and

handsome presents. Having heard of this, Vajranabha sent his men to fetch the actors to his capital and when they came, lodged them comfortably. One day Vajranabha celebrated the Katoth-sava and asked the actors to stage a play. They readily consented. The King of Demons took his seat along with his kinsmen and there was soon a crowded audience. The players began with a grand musical concert. Following the Gandharva tune they sang a song in praise of the descent of the Ganges. Then was begun the play depicting the story of Rambha. Sura impersonated Ravana and Manovati appeared as Rambha. Pradyumna acted as Nalakubara and Samba was his jester. The play was so successful that the citizens gave away spices, scents, pearls, jewels, vehicles, elephants and their all to the actors, in appreciation.

The swan approached Prabhavati and told her that Pradyumna was very pleased with her attentions and promised to meet her that evening without fail. Overjoyed at this news, Prabhavati repaired to her apartments and got ready to receive her lover. Then the swan Suchimukhi went to Kama, otherwise called Pradyumna, who was in the guise of an actor and told him that the opportune day had come and Pradyumna agreed to do his part. Returning, the swan told Prabhavati that Pradyumna had promised to come. Meanwhile Pradyumna saw a garland and

entered it as a bee and this was taken into the harem for the use of Prabhavati. In the evening other bees flew away and so Pradyumna migrated into the lotus, worn by Prabhavati in her ear. On seeing the moon rising, the princess remarked to her companion the swan, "Oh! dear, my body burns, the face fades away and the heart is agitated. What is this disease for which I can devise no remedy? This full moon is doubling my ailments. How strange it is that I am suffering all this for the sake of one whom I have not seen at all. The cool breeze is like the eternal fire. Try how I might, I am not able to control my mind. Oh! Fie upon woman's life and fie upon youth.'

On seeing this, Pradyumna was convinced of Prabhavati's sincerity and revealed himself in bodily splendour. On seeing him, the ocean of the princess' love swelled high. She bent her head low out of modesty and cast side glances at her lover. Thereon, Pradyumna caught her hand into his and said, "Oh! dear, why this hesitation and modesty? Here I am thy servant. Accept me and favour me with your kindness. Marry me according to the Gandharva system." So singing he invoked the God Agni in a jewel, offered him flowers as Homa reciting the necessary hymns, and went round him taking Prabhavati's hand. In place of brahmans, the princess bowed to the swan and received her blessings. Then Pradyumna led forth his bride and the wedding took place.

When the dawn came, he returned to the dancing-hall. ' Meanwhile the Yadavas were waiting there for the conclusion of Kasyapa's sacrifice and Vajranabha's setting out on his conquest of the three worlds. In course of time, rains set in. Pradyumna spent the day time in concealment in Prabhavati's apartments and sported with her both day and night. His reflection was however to be seen in the dancing-hall. As time went on, the popularity of these actors too increased. Vajranabha's brother, Sunabha had two daughters called Chandravati and Gunavati. These girls entered the chambers of Prabhavati one day and saw her sporting with Pradyumna and were taken aback. Then Prabhavati quieted them and said, "Dears ! I have in me an art by which I can summon before me the friend of my liking and sport with him. See for example Pradyumna, my lover now with me," and revealed him to them. She then said, "Now, girls ! There is an ocean of difference between us and the Devas. We should endeavour to imitate the Devas and try to espouse their sons. I shall initiate you into the art which was taught me by the holy sage Durvasa and was given along with the blessing of eternal virginity. You also choose suitable husbands and enjoy life with them." On being consulted Pradyumna named Gada and Samba, his companions, as most suited to these girls. Then Chandravati and Gunavati learnt that rare art from Prabhavati and summoned their lovers. Gada was married to Chan-

dravati and Samba to Gunavati in the Gandharva way.

When Kasyapa's sacrifice was over, the invitees departed to their respective homes. Then Vajranabha approached Kasyapa and acquainted him with his desire of conquest. Then Kasyapa replied, "Oh! child! Hear my words carefully. You had better live in Vajrapura. Indra is thousand times better than you; he is older and more powerful than you. His attainments are greater than yours. You can never conquer him but will come to grief in trying to do so." Dissatisfied with this advice, Vajranabha summoned his forces and set out to conquer the heaven. Then Indra and Krishna sent word to Pradyumna and his companions through the swans, asking them to get ready to fight and kill Vajranabha. On receiving these instructions, the Yadavas informed Indra and Krishna that Prabhavati and her cousins were in confinement and that their delivery was soon expected and awaited further instructions. The swans brought a reply to the effect that the three girls would soon give birth to sons who would attain youth and learning immediately and be of great help in the fight with the demons. Very soon these boys were born and became three hand some youngmen. When the spies informed Vajranabha of this wonder, he ordered that all the boys should be slain forthwith. Then the demons besieged the palace with great commotion. Prabhavati began to cry in fear. Then Pradyumna consoled her

saying that as long as he and his companions were there, there would be no danger and asked her what should be done, whether her father and kinsmen should be slain or whether the Yadavas should submit to the demons. Thereon Prabhavati beseeched him to take up arms and protect himself, his companions and their wives. So saying, the three girls presented their husbands with the swords and cheered them on to war. Having stationed Hamsaketu (Gada) and Samba to protect the Harem, Pradyumna created a wonderful chariot and boarding it, flew into the midst of the rival forces. Indra who came to witness this dreadful fight sent his own chariot to Gada and the elephant called Iravata to Samba for their use. As the battle progressed, Pradyumna approached his companions and told them, "Tomorrow Sree Krishna is arriving here and we have to kill Vajranabha with his permission. Meanwhile it is our duty not only to protect our wives but also to prevent the Demons from invading the Heaven." Accordingly Pradyumna, by virtue of Maya created numerous forms resembling himself and prevented the Sun from setting. The Demons were stupefied at this prolonged evening and bewilderingly numerous Pradyumnas. Thus by the time the next day dawned three-quarters of the demons were slain.

As soon as the Sun rose, Vishnu arrived on his vehicle and stood by the side of Indra. He

then exhorted Pradyumna to challenge Vajranabha and be done with him. Then Pradyumna closed up with the Demon and, in the duel that followed, hit him heavily on the chest with his mace; as a consequence the Demon fell into a swoon. After a time Vajranabha recovered and hit Pradyumna in turn on his forehead. Then the latter bled through the mouth and fell into a trance. On seeing this Krishna sent Panchajanya, his Conch, to his son's rescue. His Discus was also sent to the aid of Pradyumna. Forthwith Pradyumna got up and cut the head of Vajranabha asunder. Simultaneously Gada killed Sunabha, the brother of the King of Demons. Samba slew Nicumbha. After this grand destruction of the Demons, Indra and Krishna came down to Vajrapura, consoled the survivors, and congratulated the Yadava warriors. On the advice of Brihaspati the kingdom of Vajranabha was divided into four parts. One was given to Vijaya, the grandson of Indra, another to Pradyumna and a third to Chandraprabha. Similarly the valuables, clothes, gems and other properties were also divided. After this Indra installed the princes into their respective possessions. The fourth part was given to Jayanta, son of Indra. Then Indra told his son that he should protect his colleagues, that they would be immune from being slain by any of the elements and have free access to Dwaraka or the Heaven. Samba and other companions of Pradyumna were also rewarded with a number of horses and ele-

phants which were capable of travelling in the sky. Having made these arrangements Indra returned to Heaven. Meanwhile Pradyumna and his companions returned to Vajrapura. After the conclusion of the Mousala war they are still staying in the neighbourhood of Meru and are still ruling there by the Grace of Krishna.

CHAPTER IV

**The new workmanship:—dramatic treatment
and psychological analysis.**

It will be seen from a comparison of the above two narratives that the story as narrated in this poem does not differ, in the main outlines, from the story found in the original. What Suranarya did was only to make it suitable to his peculiar manner of treatment, a thing which every great poet did or sought to do under similar circumstances. Shakespeare, for example, adapted to a dramatic treatment in his "As You Like It" the story from Lodge's *Rosalind*. The rather crude materials in the original were refined, elaborated, or modified to suit the dramatic action of his plot. Sub-plots and parallel plots were either invented or worked out of the available materials to give a proper setting to the leading characters. To bring out the character of Rosalind and Orlando into prominence, Celia and Oliver had to be thrown into the background and the stories of the several pairs of lovers form a fine setting for the

another and also give due colour and proportion to the leading event of the drama, viz., the marriage between Rosalind and Orlando.

A similar plan has been adopted here by this great poet. The characters and the chief incidents in the story remain the same as in the original, but the whole has been given a dramatic treatment. The form is not dramatic, but the substance is. The poem begins, as it were, with a lifting of the curtain and presents to our view the famous city of Dwaraka with the court of Sri Krishna. Then Indra descends from the sky and meets Sri Krishna. They both discuss the political situation and in the course of the conversation the leader on the opposite side, Vajranabha, and the coming conflict have been suitably introduced. The next scene opens with another important character, Suchimukhi, who supplies the connecting link between the two opposite camps and wields a determining influence on the course of the events in the drama. Thus a full background has been provided and the audience are left on the tiptoe of expectation as to what will come next. Just then, the heroine, Prabhavati, is introduced in the company of her friend, Ragavallari and their dialogue immediately turns upon the hero Pradyumna. Pradyumna comes next all unconscious of what is going on behind him to make him the centre of the conflict; when suddenly Suchimukhi alights in his presence and sows the

seed of love for Prabhavati and of intrigue in the plot. Parallel to this a sub-plot is woven with similar threads between two other sets of lovers, Gada and Samba, of Sri Krishna's family, with Chandravati and Gunavati, the daughters of Sunabha, the brother of Vajranabha. The heroes and the heroines, now inflamed with love, work in their respective environments for a meeting. They freely take the counsel and help of Suchimukhi who gradually reveals her personality. With her help Pradyumna and the other heroes are brought into the harems of Prabhavati and her cousin sisters. The political and love complications culminate in the *dénouement* of the union of the lovers. Henceforward the resolution begins. Vajranabha and Sunabha discover the treachery of their daughters and prepare for a struggle. Sri Krishna and Indra come upon the scene and the Rakshasa leaders, now placed between two enemies - one inside their fort and the other outside - heroically fight to the last and gloriously die on the battlefield. The political conflict now over, the poem concludes with the marriage of the lovers and the succession to the kingdom.

Thus the treatment is wonderfully dramatic throughout. The dramatic spirit breathes not only in the weaving of the plot but equally well in the characterisation, dialogue and other details of the whole poem. Critics have been puzzled to see how in an age when the Telugu drama did not yet

come into existence. Suranarya could write a Telugu Drama, but I have shown elsewhere that Suranarya did not *consciously* set about writing a Telugu drama even informally but merely followed the bent of his genius, which is all for scenery characterisation and dialogue. For the matter of that, Kalapurnodayam is in parts as dramatic in treatment as Prabhavati-Pradyumnam and nobody avers that Suranarya ever wanted to write a drama in Kalapurnodayam. The dramatic style was the proper vehicle of his genius and, though the poet felt sure that he was writing only Mahaprabandhams, he was, as we now see, actually writing dramas and thus preparing the way for the Telugu Drama.

The other novel feature in his workmanship is what may be called the psychological analysis in character-drawing. Strictly speaking, this also is a phase of the dramatic treatment. The poet, instead of himself narrating the feelings, thoughts, and actions of the characters in the story as the story-teller, allows the characters themselves to reveal their own minds by the method of monologue and dialogue. This method of character-drawing is not altogether new to Telugu poets, for almost every Telugu poet allowed the characters in his poems to speak for themselves according to his sense of need and propriety. But what Suranarya did was to make this method the normal feature of his poetic art. The bulk of his poetic

narration consists of his *dramatis personae* speaking in the first person; either about themselves or about the other characters in the story so that the poet is more like the *Sutradhar* in a drama watching their movements and arranging their exits and entrances. This method of psychological analysis which we meet with in *Kalapurnodayam* as deliberately adopted in many situations, has become much more evident in *Prabhavati-Pradyumnam*. As instances in point, the conversations between Indra and Krishna, between Suchimukhi and Pradyumna, between Prabhavati and Ragavallari, and so on may be noted. Indra lays bare his own mind to Sri Krishna, and Prabhavati her mind to Ragavallari most plainly and in utmost detail. Similarly when Pradyumna got love-sick for Prabhavati, he analysed his situation and his chances clearly and carefully to himself. In the same way Prabhavati also discussed both to herself and to her confidante Ragavallari about the possibility or otherwise of her being able ever to win the hand of Pradyumna. The characters speak about themselves unreservedly, state pros and cons, reason and judge as people do in real life, but rarely indulge in melodramatic exhibition of passion and cant.

Thus the poem is throughout dramatic in spirit; nevertheless it was designed by the author to be a *Mahaprabandham*. It therefore satisfies the canonical requirements of a *Mahaprabandham*.

viz., the eighteen descriptions etc. Many a critic in the past wondered how an original poet like Suranarya who struck a new path in his art and style still continued to be a slave to the canons and dicta of the poetic codes in Sanskrit and Telugu. It is indeed a matter of surprise to any intelligent critic that, in this poem, the poet mixed the best of his freedom with the worst of his slavery. Though Suranarya felt more and more free at every advancing stage of his authorship, it seems to me that he never could altogether transcend the influence of his age and environment. If, in the progress of his narrative, dialogue and characterisation, he cast his poem in a new mould, still in his descriptions, particularly, of the persons of the hero and the heroine, he slipped into the effete forms of the old time-honoured conventional style. This curious blend of the old and the new is at once a proof of his genius and its limitations.

CHAPTER V

His poetic art - its merits and defects *

In constructing the story of Prabhavati-Pradyumnam the poet followed mainly the lines of story-telling he adopted in his Kalapurnodayam. In my criticism of the latter poem in Section III

* When dealing with the Evolution of this poet's art in Chapter IX of Section III, I have had occasion to touch briefly certain aspects of the construction of this Poem. Please refer to them also.

of this book, I showed how he introduced a new departure in the art of story-telling, how a strictly logical sequence, a psychological development of character and a lively and fascinating dialogue have combined to endow a triple attraction to his narrative. These principal features of his art have been given in this poem a freer play and a wider scope. The main theme of the poem is, of course, the love between Prabhavati and Pradyumna but several other strands of more or less importance have been woven in and the story has been very skilfully complicated and developed so as to exhibit, on the one hand, the literary acuteness of the poet and, on the other, his political astuteness.

The three themes in the story (i) the love between the chief hero and the heroine, (ii) the loves of Gada and Samba for the two daughters of Sunabha, (iii) the political rivalry between Indra and Vajranabha have been handled with an exquisitely delicate sense of proportion and perspective. At no stage was the main theme overshadowed by the two minor ones though at the same time full details of each were given so that each thread could be traced throughout. It was, I think, this aspect of plot-construction, the poet had in his mind when he said, in the famous verse describing his art and style already quoted, words to the following effect.

1. "By sensibly combining each topic with the main theme, by supporting it with apt illustrations and, finally, by tissuing the several subordinate parts with the main argument properly and without any contradiction between the fore-going and the following parts. Is not all this the result of long Tapas?"

Another outstanding merit of this poem is the logical exactness of its argument and structure. The relationship of cause and effect has been maintained both in measure and quality and little or nothing is left to freak or accident. The element of blind chance has, practically speaking, no place in this poem. For every incident, great or small, the cause can be sought for in the poem itself. No link is left to be supplied by imagination or conjecture. The whole fabric rests on the basis of inviolable reason. Take, for example, the argument in the following verse:—

2. "You may say that Parvati's words that that woman (Prabhavati) shall become the wife of Pradyumna will not become untrue; you may

1. "... .."

తత్తదవయవ వాక్య తాత్పర్యభేద
ములు మహావాక్య తాత్పర్యమునకు నొసర
బలక నేర్చుట బహుశయః ఫలము గాదె."

2. నీ ఆయింతిఁ బ్రద్యుమ్న చాయగాఁ బలికిన

గౌరి మాటకు చొంకు గలుగదనుము

దనుజ విరోధి పుత్రునకు నా దుష్టదై

say, that the wicked Rakshasa will not willingly give his daughter to Pradyumna, the son of his enemy; you may say that, if Pradyumna should thus become the husband of Prabhavati, a war with the Rakshasas will be inevitable: you may say that, if the Rakshasa should triumph, it will not happen that Prabhavati's son will succeed to the throne; you may believe all this will ensue and that the dream will soon bear fruit; as the portrait is there quite visible and substantial and as the dream was dreamt at dawn and is therefore destined to be realised very shortly."

Prabhavati-Pradyumnam, C. I, v. 128.

and one can well see here how the whole situation has been argued with the exact bearings and calculations of cool-headed and clear-sighted statesmanship. This feature of his constructive art,

కుండు తనంతఁ దనూజ నొసంగఁ దనుము
 ప్రద్యుమ్నఁ డట్లు ప్రభావతీ పతియైన
 దానవునకుఁ బోరు తప్పదనుము
 పృజితరము ప్రభావతి కొడు కేలుట
 యసురకు జయమైనఁ బొసంగ దనుము
 చిత్ర ఫలకంబు ప్రత్యక్ష సిద్ధమగుటఁ
 జేసి యాకల యధిక విశ్వాసయోగ్య
 మదియు నేకువఁ గావున నదిర భావి
 ఫలము దేవేంద్ర) నీ చాచి తెలుసుకొనుము

(ప్రభా. అ. 1, ప. 128)

novel in Andhra literature, I think the poet had in his mind when he spoke

1. "of developing in accordance with logical order and connections."

Yet another important merit of this poem is the strictly limited use made of a mysterious or super-human power in determining or controlling the fate of mortals. Though the poet employed the usual machinery of the pre-nineteenth century Telugu literature, namely, the Rakshasas and the Devas and could easily invoke at every turn the *Deus ex Machina* without wounding any critical taste yet this common-sense poet discarded the divine agency to a greater extent than any other Telugu poet of his century. In this respect, even Kalapurnodayam has to yield ground to this poem. It was only in one or two places that the poet availed himself of the miraculous power of the Devas. For example, Pradyumna and his troupe of players at first entered into the fort of Vajranabha like any party of human actors and actresses. But when Pradyumna had to enter into the harem of Prabhavati he had to metamorphose himself into a bee and passed into her presence concealed in the flower-garland intended for her. This fact is found in the original and the

-
1. ".....ఉపపత్తి యెందు సర్వార్థముగ
సౌఖ్యము జూరొస్తే ర విరోధ మొదలగుండు...

poet only borrowed it in his poem. Notwithstanding, since it militated against his delicate sense of literary art, he, for the next visit, contrived a secret subterranean passage between the harem and Pradyumna's lodgings. Thus the necessity for the miraculous element was got over. Pandit Mallayya Sastri garu, already referred to, inquires why the poet introduced a secret tunnel when Pradyumna could easily change himself into a bee every time he visited Prabhavati. I think the explanation given above will clear up this apparent inconsistency of the poet. Moreover a secret passage would be useful not only for himself but also for his lady love, his brother, and his uncle, as it was actually used by them in the poem since they have not had the power of *Kamarupa* or metamorphosis.

In adopting the original story for the purposes of his poem, the poet either modified the material here and there or invented new facts so as to give a cohesive unity to the whole story and a fine dramatic contrast or parallelism of character. The love-interlude of Gada and Samba with the daughters of Sunabha is in the original story as follows :—

“On one occasion when Pradyumna and Prabhavati were sitting in her palace, her two sisters came to see her and found her to their surprise in the company of Pradyumna. She

then told them that, with the help of a *mantram* or incantation, she could charm any mortal or immortal to love her and command him into her presence. They then begged her to teach that *mantram* to them. She asked Pradyumna to name two proper husbands for her sisters and he named Gada and Samba. The two sisters with the aid of the *mantram* conjured them into their presence and wedded them."

This puerile method of love - making was entirely given up by the poet and in its place he invented the parrot embassy which affords the exquisite back-ground of contrast and parrallelism to the main theme. The love embassy of the hero and the heroine was undertaken by the consummate female swan Suchimukhi and that of the minor heroes and heroines by a lesser personality, the parrot, with the awkward results as shown in the poem. Thus a fine dramatic setting in contrast and character was created by this single stroke of genius.

Another example of the kind is to be found in the concluding part of the story. In the original it was Indra who, after the defeat and death of Vajranabha, divided the kingdom amongst his own son and the sons and brother of Sri Krishna and appointed his own son, Jayanta, as the guardian of the others. This assumption of the supreme power and direction by Indra appears to any judicious critic as nothing short of imperti-

nence when it is remembered that Indra was a suitor for help in the court of Sree Krishna and that Sree Krishna prosecuted the campaign chiefly with his own men and means against the enemy. So, to secure what may be called dramatic justice, the poet made Sri Krishna the arbiter in the settlement of the spoils of the war.

Many minor changes in character or incident are noticeable of more or less importance and they all go to show the judicious taste and perception of the poet.

(1) In the original the goddess Parvathi merely blessed the demon Vajranabha with the birth of a daughter named Prabhavathi but she had nothing to do whatever with the choice of a bridegroom.

But Suranarya changed all this and invented the very pretty scene between Prabhavathi and her companion Ragavallari. Prabhavathi had a dream in which she saw the goddess Parvathi and the goddess, greatly pleased with her, gave her the portrait of a young man and said that he would become her husband.

(2) The beautiful interlude between the actors Bhadra and the Vedic students was invented by the poet. This provides not only some agreeable fun and frolic at the threshold of a serious and complicated plot but also a clue or

Upasruti so necessary in a drama by which Sree Krishna hit upon the plan of sending Pradyumna in the disguise of the actor.

(3) Just as the poet invented that the goddess Parvathi predetermined a husband for Prabhavathi so also he invented that Narada blessed her cousin sisters, Chandravathi and Gunavathi, to wed Gada and Samba respectively. The poet evidently desired that the daughters of the two brothers, who are the heroines in the poem, should be treated alike in all phases of the story.

(4) In the original, Kasyapa, the common father of the Devatas and the Demons, was approached by Indra and Vajranabha to arbitrate in their rival claims for the throne of heaven. The father postponed his decision till the completion of the sacrifice which he had then in hand. After the sacrifice was over, Vajranabha again went to his father to hear his decision and when it was given adversely to his claims, he disobeyed his father's commands and prepared for an invasion against heaven.

In this poem only the first part of the above story was utilised and the rest was ignored. The reason is obvious. Kasyapa's decision served no useful purpose in the development of the plot as it could not prevent a conflict between the Devas and the Danavas. It is more in harmony with the consistency and unity of the plot to make

Vajranabha defend the purity of his home and make the treachery of Pradyumna and his kinsmen the *Casus belli* rather than a vain jealousy of Indra's ascendancy.

Even this perfect piece of literary workmanship is not altogether without its few blemishes, mostly due to the inability of the poet to shake himself off entirely from the literary limitations of his age. One or two instances may suffice to explain my point.

(i) The double description of the heroine from foot to head and again from head to foot in the conventional style is a weary tale of figures of speech and images which has been often dinned into our ears by every blessed Telugu poet. Tenali Ramakrishna copied this in his Panduranga Mahatmyam.

(ii) The description of the bed - chamber scene could have been spared out of regard for decency and good taste. Peddanna unfortunately set this bad example and he was the literary dictator of the day.

(iii) The silly quarrel between the hero and the heroine due to her misinterpretation of the word "Rati" which is itself an echo of a similar scene in Kalapurnodayam, is too puerile for a poet who could put forth much higher claims for sound workmanship.

Saving these tiny motes in a sunbeam, we have in this poem a very fine texture of plot construction and a very enthralling and breathless narrative which has perhaps no equal in the whole field of Andhra poetic literature.

CHAPTER VI

* His poetic style — its nature and perfection in this poem.

From a consideration of his literary art we pass on to a consideration of his Style. literary style as evidenced by Prabhavati - Pradyumnam.

The poet's workmanship as revealed in this poem has been seen to be really fine and charming but his style is still more so. In the matter of the story - construction he owes something at least to the original from which he borrowed his materials ; but in the matter of his style, he owes everything to himself. I sometimes think that the essence of this poem lies in the brilliant suggestiveness of its style. The species of style which, for want of a better name, I call the colloquial style, and which has been so well used in Kalapurnodayam has achieved its lasting triumph and glory in this poem. The brilliance of the ideas, the vividness of the scenery, the melody

* Please refer to Chapter X of Section III for the gradual evolution of the poetic style of this poet,

of the diction, the graceful and complete suggestiveness of the language, and the whole atmosphere being pervaded by a finely responsive feeling; all these have reached their full stage of maturity in this poem. What Pope said about himself may be truly said about this poet. "I lisped in numbers for the numbers came"; for there is throughout this exquisite poem a spontaneity of thought and expression which bears on its face the utter absence of effort. The verses seem to flow one after another as the waves do on the ocean while the rising sun pours upon them all his golden effulgence. Save those conventional descriptions referred to above, all is natural, spontaneous and graceful. The spirit of poetry wafts its delicate aroma throughout. No word is misplaced or inappropriate and even the most fastidious critic of language has to appreciate the felicity of the phrases in which the finest shades of thought and feeling are conveyed.

The secret of this success lies in the consummate use made of the natural resources of the society as they are actually seen or heard. The persons in the poem think and feel and talk in a very natural and unpretentious manner and easily appeal to the reader's sympathy. This rare gift of moving his dramatis personae in an atmosphere appropriate to their rank and position in life, the poet possesses in common with the best poets of the world. Wordsworth revealed to the

English nation the glory of a direct communion with nature and society and our poet is one of those few Telugu poets who have done for Andhra Desa what was done by the galaxy of the inspired singers of England to their own country. Sincerity and simplicity in thought and colloquial ease in language are the permanent gifts which Suranarya contributed to the literature of his country. The poet himself was aware of the pre-eminent nature of his contribution and, in a tone of pardonable egotism, he exclaimed that this was the fruit of his long Tapas !

When describing, in Chapter X, Section III of this book, the gradual growth and development of Suranarya's poetic style as chronologically seen in his three available poems, I have had briefly to touch upon this subject of the style in Prabhavati - Pradyumnam.

Here it will be treated more elaborately to give it its due share in an exclusive review of this poem.

Though the predominant characteristic of the style in this poem is the easy, flowing, and racy Telugu, yet, here and there, we meet with verses containing long Sanskrit compounds. A careful scrutiny, however, reveals that their purpose is, what may be called, condensation of matter and economy of space. The description of Vasudeva's sacrifice in verse 93, C.I. which comes

by the way and is not very material to the story. has been got over in the briefest possible way by pressing all about it into a single verse containing long Sanskrit compounds. That over, the poet at once returns to his natural and unconventional style. Similarly the description of the horse after Pradyumna's riding exercise in verse 35, Canto II, has been disposed of in a few long Sanskrit compounds as an unavoidable interruption in the course of the story. Other instances of the kind may be noticed such as the description of the music of the actors and the bed - chamber life of the lovers. Where a certain thing is felt to be unavoidable and yet to be an interruption to the current of the narrative, it has been almost always disposed of by the poet in a series of Sanskrit compounds.

The racy and terse Telugu idiom, which forms, as already said, the staple of the style in this poem, flows as smoothly into metrical verse as water flows into channels and there does not seem to be any particular attempt at diction either in building up, or in ornamenting, the sentences such as we often see in Srinatha or Peddanna or Ramarajabhushana. The music of Srinatha and those of his school of poetry is high - toned and sonorous, keeping up almost always to a high pitch and tension but the lilt of Suranarya, perhaps even more than that of Mukku Timmanna, and certainly more than that of Tikkanna, possesses

a natural and unpretentious cadence and sweetness and owes little or none to any conscious effort on the part of the poet. It is a striking instance of *Art Concealing Art*.

The following may be casually picked up out of many examples :—

1. "Alas ! Without carefully asking her (Suchi-mukhi) about the princess I merely pretended a show of lordly unconcern. Unluckily for me my bashfulness held up my tongue to my cheek. Could my silence seem like scorn to the she - swan ? She did not stay even for a moment longer and why should she ? Of course, great men do not waste time in vain talk."

(Prabha. C, III. v. 5.)

2. "How much other people confide in you and talk to you, only just so much should you tell them in answer. This is the way of the wise. What

1. చ. ఇది పదిలంబుగా నడుగ శ్రీ నత్తు దక్కట కోర్కె చాచి పట్టి దొరతనంతునిటు ప్రకటించితిఁ బాపపులజ్జ నన్ను నోరదిమె ననాదరంబులెఱుగై యది హంపికఁ దోచె నేమె నల్పద మఱియించుకైన గలువల్ చని గానికధల్ పదింతుర.

(చృభావతీ. ఆ. 3. చ. 5.)

2. చ. ఎనఱుగ నెవ్వ రెంతమన సిద్ధి విదించితి తాను వానితోఁ బనుపడనంతమాత్రఁ బ్రతిభాషణమాకుల ముక్త ముందు వి

I have said now is just enough to settle the point in dispute between you both. I should not meddle any more in your affair."

(Ibid : C. III. v. 63.)

Sometimes the complex inter-play of several emotions (Bhavasabalatha) is as easily and lucidly expressed as the simple states of the mind. The following verse describes Prabhavati's mind when Suchimukhi suddenly broke out the news that her future husband is no less a person than Pradyumna, the son of Rukmini and Krishna:

1. "The tide of joy swelled in her mind and, all-pervasive, spread through her whole frame ; and, in spite of all the attempts of her bashfulness to keep it down, flushed her face."

(Prabha. C. III. v. 84.)

The short descriptions in this poem are very natural and appropriate. This aspect was already referred to in Section III. A few instances may be quoted from this poem also.

కొనరగఁ బన్నిదంపు గలుపోటలు దేర్పఁగ నివ్వ దేను జె
ప్పినదియ చాలు నింకఁ దలఁపెట్టుట చెల్లద యెక్కుదేమియుకా.

(ప్రభావతీ. ఆ. 3. ప. 83.)

1. కా. సంతోషంబుపుడార్యుఁ బిక్కటిలుచున్ సర్వంశంపై శరీ
రాంతర్భాగము పట్టుచాలమి నిలింపతిరాట్మిన్య క
త్యంతంబు నివకసిల్లఁజేసె ముఖపద్మంబు స్త్రోపాకితుఁ ద
క్కలతారరత్న మొనర్చునట్టి యనపిత్తాఁతుమన్ మీఱుచున్

(ప్రభా. ఆ. 3. ప. 84.)

2. The description of the swans descending to the ground :—

“The swans, descending from the sky, flew down near to the earth in a slanting way and without so much as moving their wings, and, when they came near the place where Pradyumna stood, they edged their bodies to a side and making a gentle turn, spread both their wings full wide, set their feet on the ground, shook and folded their wings, and, gracefully looking sidelong, preened their feathers awhile, displaying thus the splendid gold of their plumage.”

(Prabha. C. II. V. 42)

2. సీ. ఇట్లు గన్పట్టుచు నేరెంచి యంచలు

వసుధ చేరువ నేటవాలు గాఁగ

సతినికృలప్రసారితవత్త్రంబులై

దిగుచుఁ గామునిముందటికిని గొంత

సరిగడవఁగఁ బాటి మరలిపోరలు దెట్ట

గిల నొక్కకడ పంచి మలపు దిరిగి

యొక లంతట రెండు నెఱయ, జక్కఁగఁ జూచి

యవనిఁ గాల్కొని తెక్కార్చి ముడిచి.

మొగము లొకవింతయొక్కారముగ మలంచి

యొకఁడు విదిల్చికోసుచు నొక్కొంతకడపు

హైమరేఖాచిత్రినిజాంగరువాది

నిర్మలతఁ జూడ్కులకు నింపు నింపుచుండె.

(ప్రభా. అ. 2. ప. 42.)

.What a minutely exact observation of nature is revealed in this ! A Keats or a Wordsworth may proudly claim this for his own !

Equally fine is the description of the batch of Vedic students : as an illustration of the wit, humour, and good taste of the poet, all seen in one.

1. "O pure Brahmana jasmine - buds that waft around the perfumes of the Vedas !

O radiant sparks luminous with the glow of the immaculate *Brahman* in you !

O you short ones that can reach the supreme heights of the *Brahman* !

O wise young ones that are licensed to play knavish tricks and practical jokes !

O my little bachelors ! O my fathers that just personate the dwarf - form of Vishnu ! Your kindness gives me plenty in everything !

1. నీ. నేదసారథములు నెదవల్లఁ గలకుచి

బ్రాహ్మణజాతి కోరకములార
 నరికుద్ది పెంపొందు బ్రహ్మవర్చసపాన
 కన్నాటితన్నులింగంబులార
 యరయ నట్టి కసికలంతి లయ్యును చింక
 మన బ్రహ్మశిఖ ముట్ట ప్రోడలార
 దంటమాటలకు ధార్త్ర్యమునకు నానతి
 నదినట్టినట్టి సత్త్వాజ్ఞలార
 చిన్నవడుగులార వెన్నుని నామన
 త్వంబు నభినయించు తిందులార
 మీపరిసాద మిది సమృద్ధికారణము మా
 కభిలకార్యముల మహాత్ములార. (ప్రభా. ఆ. 1. ప. 104)

What a fine example we have here of fun, frolic, and flattery to keep away the jackanapes school boys from playing mischievous pranks !

Enough has now been said to show the many - sided beauty of the style in this poem ; and it is a great pity that there has not been another Telugu poet, either then or now, who could be compared to Suranarya in the matter of the limpid flow and the sparkling wit of his style.

CHAPTER VII

Characterization.

The most admirable character in this poem is Suchimukhi but the most amiable is Prabhavati.

Prabhavati is of the very essence of the sweetness, grace, and gentleness of Indian womanhood and the poet has spared not a little trouble in depicting her character to the best advantage.

Mr. C. R. Reddi, M. A. (Cantab) in his "Kavitwa Tatwa Vicharam" (Inquiry into the Nature of Poetry) dealt with the character of this heroine at some length in his own characteristic way and in one place said :

2. "As for Prabhavati, she is, to my eyes, simply odious."

2. "...ఇంక ప్రభావతి యన్ననో నాకుం బాడ పెంకయు నవహ్యు
 కాలు..." (క. రా. రెడ్డి. కవిత్వతత్వవిచారము. పृ. 102.)

I must beg to differ entirely from this hard and undeserved estimate about her. Opinions and tastes differ according to the view-points of individual critics. With the best of intentions this able critic, I think, has entirely misconceived Prabhavati's character and her temperament. The heroine has been observed by him through a pair of Western spectacles and the very qualities which should have won the regard and even the love of a Hindu critic seem to have caused in him nothing but disgust. Perhaps he might turn round and say that the character of Kalabhashini in Kalapurnodayam has given him the greatest pleasure and that when he could appreciate a Hindu heroine like Kalabhashini, how could he be said to have misjudged Prabhavati by any Western standards? My reply to this would be: "The very fact that the character of Kalabhashini has won so much of his approbation is a further proof of his estimating the Hindu woman by other than Hindu standards." Kalabhashini is almost alone in Indian literature, and, if she has any sisters, they may be just one or two. The poet, Suranarya, for reasons stated by me in my review of Kalapurnodayan, went far out of the ordinary way in making a courtesan the leading heroine of the poem and naturally depicted her to be free, unreserved, clever, witty, and so forth; a type of the woman with whom one becomes familiar in the modern Western literature; I say "modern" advisedly for even in the early or mediaeval western literature of the

West, we find the woman not so bursting with rampant energy but rather blooming in the virtues of reserve and respect. It is, I think, a mistaken critical sense that judges the heroines of Shakespeare by the standards of the heroines of Marie Corellie and finds them weak and timid or the heroines of Kalidasa or Bhavabhuti by the standards of those of Shakespeare or Moliere and finds them lifeless and insipid. This defect of criticism, in my opinion, is distinctly noticeable in Mr. Reddi's work and, amongst other things, has marred his estimate of Prabhavati.

Prabhavati, a Rakshasa princess, was brought up by her father in a harem "inaccessible even to a male fly". Her chief companion was Ragavallari and both of them were fairly well-educated in the fine arts of painting, music and poetry. The royal daughter had no worldly cares except those of the sex. So, when she grew to be a woman, she felt that her life was a void without a partner who could delight her and whom she could delight. But as she was brought up in a strictly guarded fortress and cut off from all intercourse with the outside world, the instinct of love grew within her breast like a lonely creeper sprawling about amongst the bushes and stones and seeking in vain for the support of a goodly tree. Pre-eminently constituted by temperament, education, and circumstances for the reception and return of love, the softer graces of her sex deve-

loped in her more than the sterner virtues of a virile self-reliance or a courageous firmness of will. She was essentially an emotional creature thrilling with the soul of sweetness, rather weak in resolution, but strong in love. Beauty, culture, gentleness, and sweet sensibility are hers and when the God of Love, Pradyumna, renowned for the very same graces of the voluptuous kind crossed her lonely path she naturally yielded up her maidenhood to the lees. It was a case of like revelling in like; an Antony lost in the coquetry of a Cleopatra or a Juliet bewitched by a Romeo to death.

Simple as a child, she had no trace of cunning or artifice in her mind. She never kept a secret to herself but communicated it to her friend and confidante, Ragavallari, and whenever she was in a fix, it was her companion that had to suggest a way out of it. She spread around her a halo of brightness and love and her companions and servants repaid her love with a tender regard for her happiness.

When she saw in her dream the picture of her future lord, Pradyumna, she could not contain that secret to herself but forthwith told her friend, Ragavallari, of it and the little scene between them almost at the threshold of the poem, brings out the delicacy of her character ;

1. "With a firm conviction that it is only a picture, she would stand before it and raise up her face to see the face therein ; but, imagining it to be a real man, she would at once suppress her curiosity and turn aside her face. Once again she returns to see with an ardent desire and again withdraws thinking that her lover's eyes are on her."

(Prabha. C. I. v. 139)

She instantly fell in love with the exquisite beauty of the person in the picture. A girl given to romance and sentiment she had not the patience to wait and inquire whether the picture represented a mere fancy of the artist or a real person in flesh and blood, before she gave up her heart for it. The Lady of Shallot saw only the passing shadow of Lancelot in the mirror and, longing and lingering in love, pined away to death! Prabhavati observed the picture day and night and, on one occasion, in an ecstasy of passion, she hugged it to her bosom !

1. ఈ చిత్రమును నిశ్చయముచే నెదురుండి మొగంబు చూడ హె
మొత్తును సర్వపుంభవును సమ్మదిని గ్రమ్మఱుఁ దక్షిణంబు లో
నొత్తుచుఁ దత్తఱంబుఁ ద్రవియకా మగుడంగ నిరీక్షణేచ్ఛఁ బో
మొత్తును భర్త చూపు దను మోముటఁ దోచిన నోసరిల్లుచున్.

[ప్రభా. అ. 1. ప. 139.]

1. "Oh ! if such a handsome person should exist anywhere, if I could get him into my embrace, and if he should enjoy with me all longed-for pleasures, what would be then my feelings and ideas ! "

(Prabhavati-Pradyumnam, C. III, v. 41)

Thus, she expressed the deepest longings of her heart and what a fine and fragile creature she was, woven of fancy, dreams, and imagination!

Just at this stage, she had to pass from the sympathetic custody of her friend Ragavallari into the hypnotic influence of the masterly Suchimukhi. The latter, a political agent of Indra and Srikrishna, came in the guise of a friend and benefactor. She was a woman of great learning and eloquence and, what is more, of a greater insight into character. She satisfied, at the outset, the curiosity of Prabhavati as to whether the picture represented a living person or not and by giving the much-needed information, little by little she skilfully sharpened her appetite for the hero and made herself the indispensable messenger of love between them. Suchimukhi was playing

- 1 ఉ. ఇట్టి మనోహరాంకుర జోకం చెందయినం గలచేసి గల్గియుం
గట్టిగ నాకరండు వినికానిటల తేర్చంగ నల్పునేని నే
నిట్టటుగొట్టిక నిడక యిష్టవిహారములెల్ల గాంతుక తే
నట్టి యొనర్చునేని రసభావము లెట్టివియుక్కొ యెత్తఁచెన్.

(పభా. అ. 3. ప. 41.)

a deep political game no less than the utter destruction of Prabhavati's father, Vajranabha, and the poor Prabhavati, little suspecting the ulterior purpose of the Swan-woman, allowed herself to be used as a pawn on the political chessboard. A tiny emotional creature with little experience of the world and less insight into character, she could be easily swayed so long as that tender point, namely, her love of Pradyumna, was not touched. Her love and longing for Pradyumna filled the entire cup of her heart and little she thought or cared for beyond her own world of desires and impulses. She reminds me in a way of that ill-fated heroine of Scott's "Kenilworth", the sweet and impulsive girl, Amy Robsart, who was the cause of so much misery to herself and her father.

I said that Suchimukhi could exercise her enormous influence over Prabhavati by ministering to her love of Pradyumna ; but even she could not sway her mind out of that element. Prabhavati, though impulsive and otherwise weak, was unshakeably chaste and strong in her love for Pradyumna. For look at the delicate raillery with which she met the impertinent suggestion of Suchimukhi to choose another lover than the haughty Pradyumna.

1. "Oh! She - swan! Having been my beloved companion and knowing that I have, for a

1. మ. చిరకాలమునఁ బట్టి యేను మదిఁ గాంక్షించుఁ త్రియోదశం ను
 ప్లవచారవినిపించి ప్రాణసభిపై నానీ నుదక యుక్తను

long time, been very eager to hear about my lover, is it proper to afflict me at the end with your insipid discourses ? Up-to-now I have been believing that you are a woman of much good sense."

(Prabha. C. III. v. 97.)

Thus she gave in her characteristically delicate and tender language a crushing rebuke to the she - swan ! If Pradyumna or some other on his behalf could come and carry her away she was only too ready to leave her father's house for the sake of her lover. If she could herself leave her father's house without his knowledge, she would have gladly done that. But neither this nor that was possible in her case. She feared her father, her terrible father and could not dare to propose anything to him or oppose him in anything ; and, in her pitiable situation, she had only one way left, viz., a clandestine union with her lover ; and the infinitely clever and far - seeing Suchimukhi anticipated it and, while planning for the union of the lovers, plotted also for the destruction of Vajranabha. Prabhavati was thus an unwilling and unconscious instrument of her father's ruin. Her fault, if fault it were, was, not that she loved her father less but that she loved her husband more. A girl who could not bear to see

విరసం దైన పరశ్రవపంచనమచే వేపంగ నిం దాక నిన్

సరస్వత్యంబునఁ బ్రాథమంబు మదిలోఁ జాలంగ నే నమ్మితిన్.

(ప్రభా. ఆ. ౩. ప. 97.)

a parrot struggling in a net, but should go herself to unloose the strings and set it free, she was not the person to contemplate with equanimity or conspire with callousness, for the death of a father. It must, however be admitted that she was inexperienced in the ways of the world, and not very shrewd in judging people but she was full of love, tenderness and delicacy. A frail sensitive creature without guile and without suspicion, shedding a radiance around her by her sprightliness and good humour !

Though naturally weak in will, she was never a slave to the influence of the swan-woman. When Suchimukhi returned without the parrot and offered no explanation for her failure to bring it, see how sharply and yet how playfully she reproved her, showing that, even in her infatuated love for Pradyumna, she did not altogether lose her royal instinct of command. But the consummate swan - woman evaded her point and soothed her momentary annoyance by another appeal to her vanity.

Her love was growing more and more intense but her lover could not possibly get at her owing to the bitter hatred of her father towards him and she was thus driven to the necessity of seeking the advice of Suchimukhi.

1. " Now this distress is increasing more than before. Please tell me a way to steer through it. The King of the Rakshasas would not like his son-in-lawship ; and the city cannot be entered without his permission."

(Prabha. C. IV. v. 52)

The first difficulty was how to bring Pradyumna into the city. His presence was indispensable both to Prabhavati and Suchimukhi, of course, for two entirely different reasons and on this point the shrewd Suchimukhi saw that she could not do anything without the co-operation of Prabhavati. So she asked Prabhavati to persuade her father to let her into his presence as a wonderful woman of many - sided erudition and eloquence and leave the rest to herself. It was done. Pradyumna was brought in, disguised as an actor, Bhadra. Prabhavati was delighted. She never suspected that her father's enemy came as anything more than as her lover.

The lovers met after a prolonged and painful period of expectancy. Prabhavati found her self in her natural element and her elaborate and

-
1. ... ఒకటి తొంటికంటే విశేష మొదన నేడు

దీని దరియించు నిక నెద్దితెరువు చెపుమ

యనుగవతి యొల్లఁదాతని యల్లఁదనము

పురమితిని యాజ్ఞ లే కెట్లుఁ జొరఁగరాదు.

(ప్రభా. అ. 4 వ. 52.)

minute preparations for her wedding show how keenly alive she was to her ideal of life which was no more than one of beauty and love ! Shakespeare in his "Antony and Cleopatra" or Keats in his "Lamia" could not be more responsive to the thrilling sensuousness of life than Suranarya in this poem.

But life is not mere enjoyment of pleasure and a man or a woman has to fulfil other relations than those of the sex though legitimate. The life of lovers is circumscribed by the considerations of the family or the social sanction introduces the the element of duty as against the freedom of choice.

Vajranabha, it is true, gave the liberty of choice (*Swayamvara*) to his daughter and caused the pictures of several princes to be brought to her from which to select her lover but Pradyumna's picture was not amongst them for reasons best known to Vajranabha. The daughter's choice, however, fell on one who was the avowed enemy of her house. Under such circumstances it was the clear duty of a loyal daughter to inform her father of her choice, and, after obtaining his opinion, to determine her line of action. This would be the way of a bold and thoughtful heroine but Praṇḥavati was none of it. So she, like Desdemona, clandestinely slipped into a marriage and thus violated the requirements of duty in her blind pursuit of

love. The consequence was that the inexorable moral law relentlessly closed in upon her.

Her father learnt of her secret union and the birth of a son. His anger knew no bounds. She, the only daughter and the much-indulged child of his affections, proved treacherous to him and the silken tie of paternal solicitude was snapped asunder by her disloyalty. She could not dare to beg her father's pardon nor would her father pardon her for her treachery not only against his person but against his throne. She was, in his opinion, a rebellious daughter and a treasonous subject and had to answer for two crimes.

This conflict, moral and political, arose no less from her timidity than from the subtle arts of Suchimukhi. When the awful situation of a life and death struggle between her father and her husband opened before her, she thought in vain of the love of her father and obeyed the stronger impulse of her love towards her husband, her son, and their kinsmen in the fort, not to speak of her own life.

1. "Having observed her lover who, for her sake, was grieving for his inability to make bold to

1. క. అని తనుఁగూర్చి దానపకులఁగజిఁపైఁ జగలేనిదింత నే
యనుధితుఁ గోట లగ్గలకు నుగ్రత డగ్గలు ఘోరిపైఁవ్యుఁ దం
ద్రునిఁ బరికించి యింతి విభునిం దముఁ గాచికోసంగ నేల త్రో
వ నెనుకీ కావకంతఁ చిత్తవత్సలభావముఁ బాఱుమాకుచుక.

(ప్రభా. ఆ. 5. ప. 187.)

fight with the King of the Rakshasas ; having observed also that her father was, with a huge army, approaching to lay siege to the fortress, and having looked in vain for some other means to save her lover and themselves, she then threw away her feeling of affection for her father."

Prabhavati-Pradyumnam, C. V, v. 197.)

Like Queen Samyukta who had to face the anger of her father Jayachandra, as against her love for the famous Prithiviraj, Prabhavati took up her sword and gave it to her husband with which to slay their common enemy, her father ! This most pathetic problem, the rights of the father of a heroine as against the rights of her husband and her family, was invariably solved by the great poets in favour of the latter and neither Prabhavati nor Pingali Suranarya have acted, I think, against the common judgment of the poets of the world.

PRADYUMNA :— The hero of the poem is Pradyumna, the son of Srikrishna. He is a strictly orthodox specimen of the genus of the hero of an Indian Romance, bold and intrepid in war, but weeping and wailing in love. The poet has done nothing to single him out of the rest of his species and give him an individuality like that he gave to Prabhavati or Suchimukhi. The first time we meet him in the poem is when he was engaged in a game of Polo where he conducted himself most

admirably as a horseman and as a sportsman. The incredible feat of racing after the ball without its touching the ground outdoes all known record of the race-course and we hardly know if it may not be the product of the poet's imagination. Just at the end of his riding exercise, the ubiquitous Suchimukhi, like a born courtier, polite with the tongue but plotting in the mind, approached him to make his acquaintance. Pradyumna received her courteously and, checking his natural curiosity about her mission so as not to appear inquisitive, elicited from her, by deft questions, the cause of her visit to Dwaraka and the plot that was being secretly hatched against the Rakshasa king, Vajranabha. Then, swelling at the mention of a conflict with a sturdy foe, he burst forth in a spirit of bravado :

1. "How much thought and how long do our people make over this matter, taking it as impossible ! Can we not ourselves alone destroy the mightiest enemy, if only we are permitted ?"

(Prabhavati-Pradyumnam, C. II. v. 55)

1. కం. కటకట మననారిది దు

కటకటముగఁ గొని యెంత చింత గావించెద రె

స్వప్తికింక నేను మే మె

తటి పగయును దీర్చలేమె తమయాజ్ఞపనన్.

(ప్రభా. ఆ. 2 ప. 55)

whereupon the courtly Suchimukhi, ready to turn every opportunity to account, administered a full dose of fine but purposeful praise :

2. "O, Young man ! Indra, the wielder of the thunderbolt, and Krishna, the wielder of the Discus, are both making such long and unceasing deliberations over the matter : but you, without being daunted by the thought how mighty the Rakshasa might be, have proudly declared that you singly would slay him if sent ! This is enough and it is true courage and becomes you alone. "

(Prabhavati-Pradyumnam, C. II, v. 58).

But this was only a prelude to the real object of her visit which was to turn the thoughts of Pradyumna towards Prabhavati. So, taking the cue from his words, she related to him all about the beautiful princess and the picture given to her by the Goddess Parvati with the promise that the young man in the picture would become her husband, and, slyly hinting that the young man was himself, instantly flew away from his presence.

2. ఈ భీమరథయందుఁ జక్రియను బెట్టుగదీర్చవచ్చారమిత చే
యదురఁట దైత్యుఁ డెంతబలియందో కదాయని కోశవాఁడు
ట్లుదుటను వానిఁ దుగ్గింతునిను నొక్కనిఁ బంపిన నంటి చాలజే
యిది పెరవైన బంటుతన మిట్టిది నీకతగుం గుహరకా.

(ప్రభా. ఆ. 2. వ. 58.)

• Pradyumna caught fire and, having with-
in him any amount of that inflammable stuff,
called love, worked himself into a frenzy and
began to rave like a monomaniac. The hills and
the valleys, the lakes and the gardens, rang to his
plaintive appeals for help and at last a poor parrot
took pity on him and undertook to carry his
message: an excellent courier for an enamoured
lunatic!

1. "Those who are distressed in love are by
nature supplicants both to the animate and the
inanimate creatures in this world."

(Kalidas : Meghaduta.)

He wrote a love poem much in the vein
of Orlando in "As You Like It" and, instead of
hanging his poem on a tree like that English
brother of his, he entrusted it to the safe convoy of
a winged messenger, a parrot. The sequel, of
course, justified the wisdom of his choice! The
parrot was duly waylaid in the garden of Prabha-
vati and the lunatic lover's scheme would have
ended, as it deserved, in a fine fiasco had not the
note luckily dropped down from her wing and been
picked up by Ragavallari. Thus the fiery contents
of the missive leaked out to set fire to the other
powder-magazine in the poem, namely, Prabhavati.

The frantic lover sobéred down and, with

-
1. "కామరూపి ప్రకృతి కృపణాశ్చేతనాచేతనమ్"

(కాలిదాసు :- మేఘదూత.)

the return of common sense, hit upon a more practical course to gain his lady-love. In the disguise of an actor he visited the court of Vajranabha and performed several parts not the least effective of which was that of the lover in disguise. Prabhavati was won, it might be said, all too easily without a blow but still "None but the brave deserve the fair". So Pradyumna, a hot lover and a fine actor, had to bloom out into a goodly warrior too! The opportunity was rather slow in coming but, none the less, sure. The fierce Vajranabha scented the bye-play in his daughter's harem where the love was not the make-believe of the stage but all too, too real for witness the strapping youths that wandered in and out of the harem and claimed to be his and his brother's grandsons without their knowledge! A fight ensued; the lover was put on his mettle. It was no play with a woman, no volleying with compliments, and making sweet music to the ear. It was a fierce, manly fight, a clashing of sharp swords, and a yelling of horrid hate. The erstwhile actor, sucking the sweet juice of love, had to stand the vengeful fury of Vajranabha and his brother. He stood the test and, by his vigilant foresight and personal courage, and with the help of his kinsmen in the fort, withstood the seige of the fortress by the whole host of Vajranabha and his brother, until reinforcements came from Indra and Krishna. At last, in single combat, he slew Vajranabha and gained his kingdom. Thus, whether in the sport-

ing field or on the stage, in his lady's chamber or on the field of battle, Pradyumna showed a ready resourcefulness, an attractive personality, and a remarkable versatility and he has justified, in our opinion, the claims of his birth : a great son of a greater father. Still we think that he is drawn only as an orthodox specimen of the conventional hero of an Indian romance with no particular individuality of his own.

SUCHIMUKHI :— It is refreshing to turn from the rather conventional heroism of Pradyumna to the serious, earnest, and absorbing personality of Suchimukhi. This swan-woman is a creation, at once novel and unique in the wide realm of Andhra literature. If Kalabhashini engrosses our interest by reason of her masterful energy and restless enthusiasm, Suchmukhi absorbs our attention by the subtlety and force of her intellect and the keenness of her insight into the recesses of the human mind. The one is a nerve centre of restless feeling while the other is a type of the pure unfeeling intellect.

The poet found in the original poem, a meagre outline of the swan-woman, a shrewd emissary of Indra in the fort of Vajranabha, a skilful story-teller, and a clever go-between in the love affairs of the hero and the heroine. This rather conventional character has been transformed by the poet into a weird personality dominating the

course of the story with the inexorable force of destiny.

It was how Shakespeare produced a Hamlet out of a weak and vascillating Danish prince or Goethe developed a puppet-show hero into the universal philosopher of a Faust. The ways of Genius are inscrutable and Suranarya converted a fairy tale messenger into a personality that can give points to the most consummate politician and ambassador; The swan ambassador of Srinadha in his Srungara Naishadham is but a tame and commonplace creature beside this Suchimukhi though she might be her antetype.

Suchimukhi was the daughter of Sarandhara, the chariot-swan of Brahma. Saraswati, the Goddess of learning, taught her and as she was 1. "a prodigy in eloquence." she was named by the goddess as Suchimukhi (pure-mouthed.) On one occasion, in a poetic contest between herself and a pet - parrot of Saraswati, the Mother of all knowledge, discovered some superior merit in her poetry and gave her the title 2. "*The all-giving Cow*" in simile and hyperbole" - that is to say, a fertile and inexhaustible inventor of similes and hyperboles and inscribed the title on her anklet.

When Indra, searching for somebody to help him into the secrets of Vajranabha, found a

1. " అతి వాక్యమీ మాధ్యం"

2. "ఉపమానికయోః కమధేను"

cluster of swans flocking in the celestial river, he asked them to help him in a matter vital to the safety of his throne. He then told them about the disputes between himself and Vajranabha and the consequent necessity to spy into the enemy's secret movements. Thereupon the husband of Suchimukhi (he has no other claim to notice than as the lucky husband of a gifted wife) presented her to the King of Heaven and bade her relate what she told him about Vajranabha and his doom. She thereupon reproduced to Indra what she saw in the fort of Vajranabha. From her very first appearance she exhibited those supremely interesting qualities: cool circumspection, careful anticipation of other peoples' objections and the ability to meet all such objections and, more than everything else, a trained habit for strictly logical reasoning and inference. These virtues of a severely disciplined mind were adorned by a gift of speech in which vivacity, clearness, and wit were ever in full evidence.

Anticipating that Indra might naturally hesitate to trust in those who frequented his enemy's territory in quest of food, she disarmed, at the very outset, his suspicion by pointing out to him the dire necessity which compelled her and her associates to seek the hospitality of his enemy.

1. "O Lord of Heaven! From a long time we have been always going to his city due partly to

our own foolishness and partly to the needs of an empty stomach. Please pardon us for this offence of ours. This may, in a way, be excusable since we are only birds. Else can they be considered friends who visit the countries of the enemies ?

(Prabhavati-Pradyumnam, C. I. V. (118))

Then she recounted the scene between Prabhavati and Ragavallari about the dream and the picture and, taking for her premises what she actually saw and heard, she placed the whole case in a clear cut and logical manner before the King of Heaven. In the whole narrative she neither exhibited any undue sense of self-importance nor overstepped the scope and purpose of Indra's instructions. The King of the Devas was astonished at the range and insight of her speech and exclaimed in the oft-quoted verse :

2. "*(See the translation given in Page 144 of this book.)*"

1. వ. తదవలబట్టి యేమ సతతంబును బోదుము వానివీటికిఁ

గడు మతిచాలమిం గడుపుఁగక్కురితి స్మరలోక నాథ మా

యెడఁ గలయట్టి తప్పిది సహింపువం పక్షుల మాట నొక్కవెం

బడి నిది చెల్లెఁగాక రిభుస్సాంతము చేరెడువార లాపురే.

(ప్రభా. ఆ. 1. ప: 118.)

2. నీ. శబ్దసంస్కార మెచ్చటను జాఁగనిక

మదమైతి యర్థసంపదలఁ బొదలఁ

that the great qualities of her mind - purity of language, consistency of thought, and cogency of reasoning - must have been the fruit of a long period of training and discipline. "O Swan, you are not to be compared to anybody. Are you a mere bird? You must be either Saraswati or her pupil - bird." So said Indra and received in turn a courtly compliment with a quickly turned pun; and the King of the Devas was delighted.

The good impression she produced upon Indra was a strong recommendation in her favour to be engaged in the delicate and responsible mission of a secret agent and spy in the city of Vajranabha. She was then commissioned to go into the presence of that supreme statesman and ambassador, Sree Krishna, himself.

దలఁ పెల్ల నక్షిప్తము బ్రదీపితముగాఁ
బునరుక్తి దోషంబుసాంతఁ బోక
యాకాంక్షితస్ఫూర్తి యాచరించుచును కా
భావంకృమక్రియఁ గడవఁ జవక
ప్రకృతార్థభావంబు పాదుకో నడుకుచు
నుపపత్తి యెందు నత్యుద్దితముగా

గీ. నొకటఁ బూర్వోత్తరవిరోధ మొందకుండఁ
సత్తదవయవనాకృతార్పర్యభేద
ములు మహానాకృతార్పర్యమనకు నొసరఁ
బలుక నేర్పుట బహుతపఃఫలము గాదె.

(చక్కా. అ. 2. ప. 3.)

Minutely cautious by temperament and training she hesitated to speak to Sree Krishna in the presence of Rukmini, as she feared that the mother would not take kindly to an affair that might embroil her son against an enemy like Vajranabha. Sree Krishna understood her hesitation and gave her audience *in camera*. Between themselves they arranged to send Pradyumna in the disguise of the actor Bhadra and Suchimukhi was ordered to prepare the way for the reception of this ostensible actor by Vajranabha.

After this interview with Sree Krishna she managed to get into the presence of Pradyumna engaged at the time in the sporting field. Here, too, after a mutual compliment or two, she opened business in her careful and insinuating way. Very reticent in matters of business, she was voluble in paying delicate compliments and even her compliments generally smacked of business. Her object in approaching Pradyumna was to turn the careless young man into the love of Prabhavati. To this end, she exerted all her powers of eloquence and described the person of Prabhavati in the most hyperbolic terms. Pradyumna's love was awakened and her object achieved. At once she flew away from him as she could not afford to waste her time or her words for nothing.

The next scene was in the harem of Prabhavati and there she was amidst her own sex. Prabhavati and her attendants vied with one another in their admiration of this wonderful swan - woman. It is impossible to convey any adequate idea of the acuteness, power and variety of her talk and action in the presence of the ladies in the harem. She moved amongst them *facile princeps*. Her full - toned speech, her dexterous wit, her uncommon range of observation, and that peculiar manner of hers, viz., the pretence of obeying when she was really commanding - all these found full play in the society of Prabhavati and her companions.

As soon as she wormed herself into the confidence of Prabhavati she set about working her up into a frenzy of love for Pradyumna ; and this was no great task since Prabhavati was practically predisposed towards him. But the most difficult and dangerous part of the affair was to persuade her into agreeing to bring Pradyumna into the harem. To suggest it herself at the outset might be looked upon with suspicion. It should therefore come upon her as an inevitable condition for the union. The love letter sent by Pradyumna afforded a proper opportunity for preparing her mind to take this delicate and dangerous step. When Prabhavati read her lover's pathetic message, Suchimukhi congratulated her upon her success. Then the poor Prabhavati had to confess how vain

was the hope of a union as her father would not tolerate Pradyumna's coming and the town was inaccessible to any one without his permission. Then Suchimukhi said that there was only one way for securing Vajranabha's permission and Pradyumna's entry and that she alone knew of it. So if Prabhavati should persuade her father to give audience to Suchimukhi as a good story-teller and scholarly woman, the rest could be arranged by her.

The simple Prabhavati fell into the trap and, at the next meeting with her father, prevailed upon him to allow Suchimukhi into his presence.

The Rakshasa king was pleased with the range and variety of her discourse and asked her if, during her many wanderings, she saw any wonderful things. She replied that she saw many such but the most wonderful of them all was an actor named Bhadra who could personate anybody and everybody most successfully. Vajranabha expressed his desire to see him and requested Suchimukhi to arrange for his arrival. This was just what Suchimukhi wanted. Vajranabha's doom thenceforth was only a matter of time!

It must be remembered that all this time Suchimukhi did not breathe even a syllable of the plot to Prabhavati and that she made her believe that all her busy negotiations had the single aim of securing her happiness. Not content with this,

her busy brain conceived and carried out other sub-plots but in all these subtle weavings she took care that, save herself, no one knew more than what concerned him or her. Such masterful self-concentration, Iago-like in energy and subtlety, one can hardly see elsewhere in the wide realm of Andhra Literature. Pradyumna hardly knew what Gada was doing and Gada was equally ignorant of what Samba was doing. The three, though living together, were kept apart in their secret designs by this consummate swan - woman.

After the three actors got into Vajrapuram and eventually wedded the three sisters, Suchimukhi was the friend and guide of the pairs of lovers and, particularly, of Prabhavati and her husband. A mother in counsel, a lady-in-waiting in the bed chamber, a reconciling friend in the love - quarrels - in fact she was everything for the lonely Prabhavati. When Vajranabha at last discovered the secret union of the lovers and besieged the fortress to take vengeance upon them, Suchimukhi did them the last piece of service by intimating Sree Krishna of the perilous situation of his sons and brother. With this, her part in the story was over. The greater personality of Sree Krishna over-shadowed her and she disappeared from the story altogether. It is strange that the poet made no mention of her when, after the battle and death of Vajranabha, Sree Krishna distributed rewards to all those that helped him.

The poet had not told us what became of this most interesting character at the end, how she was treated for all her services. Is this failure due to accidental forgetfulness on the part of the poet or is there a deeper meaning in it? Can it be that the poet could not make up his mind whether to reward her for her faithfulness to Sree Krishna or punish her for her duplicity towards Prabhavati and her father and, in consequence, conveniently ignored her at the end? Be the reason what it may, it seems to me, that here also the poet showed his usual shrewdness and sobriety of judgment in quietly dropping her out of consideration before the end of the poem.

The character of Suchimukhi is a production upon which the poet may be heartily congratulated. The minuteness with which he delineated her shows that he valued her as something more than a mere bird-messenger. Her being a bird, was due to the accident of birth but the poet, like Saraswati, bestowed infinite pains upon making out of her one of the cleverest types of the woman. A masculine understanding combined with the shrewdness of the woman and a vigorous will in action following close and anxious deliberation elevate her above the common run of female characters. She never exhibited any feminine weakness or delicacy of sentiment and had nothing but contempt for those who showed any trace of vacillation in their nature. Woman as she was,

she, could freely discourse upon matters of sex before a young man like Pradyumna and that, in his very bed - chamber. Hers was the dynamic energy born of a vast and cultured intellect devoid of all vestiges of sentiment and of feeling. Like Lady Macbeth she could say that :

“I have given suck and know
How tender'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dashed the brains out, had I so sworn as you
Have done to this.

She too never dropped even a single word of pity or remorse, either for Prabhavati or her father, when she was so cunningly encompassing his doom. One relieving feature in her conduct was that she had no motive of her own, “no axe to grind” and that she could say without reserve that whatever she did was for the sake of her sovereigns, Indra and Sri Krishna. Did not Chanakya the archetype of the scheming and heartless Hindu statesman carry out his machinations and stratagems only for the glorification of his sovereign Chandragupta ?

It might be that Suranaray tried to depict in her the ideal of the *Amitya* class of Hindu courtiers so much in requisition in those troublous times when the Hindu and the Muhamadan kingdoms in India rose and fell like mushrooms, The

courtier, who could devote his talents, time, and energy, entirely to further the interests of his sovereign and who felt no compunction in the use of fraud or guile if only it was necessary for success, that type of courtier may always look up to Suchimukhi for inspiration and guidance.

CHAPTER VII

Odds and Ends.

Prabhavati - Pradyumnam cannot be compared to Kalapurnodayam either in the wide range of the subjects or in the variety of topics dealt with. The latter is indeed a kind of epic which provided scope for the poet to include a great many things of social, political, and religious interest relating to the life of the Hindus and so the antiquarian finds a large mass of material for his use. But Prabhavati - Pradyumnam, being more limited in subject and being more in a dramatic form, has not afforded similar opportunity for the poet to put in a like miscellany of odds and ends. Nevertheless the antiquarian can find a few interesting facts bearing on matters of historical or artistic value.

POLO GAME:— The poet Suranarya who belongs to the Sixteenth century A. D. has made the hero Pradyumna play a game of Polo (hockey on horseback), which has been very vividly described in the poem: In the original Harivamsam

there is no mention of this game at all. So it is purely an addition made by the poet to embellish the character of the hero. Possibly the princes from the royal families of the poet's time might have been playing such a game in their sporting fields and the poet might have witnessed the agility and beauty of their performance and introduced the thing into his poem. The following extract from the 'Encyclopaedia Britannica' bears on this subject of Polo and shows that the game was played during the times of Suranarya. "The earliest records of Polo are Persian. From Persia the game spread westward to Constantinople, eastward through Turkistan to Tibet, China, and Japan. From Tibet, Polo travelled to Gilgit and Chitral, possibly also to Manipur. *It also flourished in India in the sixteenth century.* Then for two hundred years its records in India cease till in 1854 polo came into Bengal from Manipur by way of Cachar and in 1862 the game was played in the Punjab."

2. PAINTING:—In this poem the portrait of Pradyumna has also been introduced by the poet without there being any such thing in the original. The student of Andhra Literature is aware of the frequent use of portraits in the matter of match-making between Indian princes and princesses for the obvious reason that the future bridegroom and the bride of royal lineage should not see each other, face to face, except through a third person or

through pictures: This custom, still in vogue in many royal families in our country, possibly made it imperative for the fine art of painting to be cultivated to a very high degree of perfection. Nachana Soman and Srinadha make the heroines see the portraits of many princes from which to choose a bridegroom. Nrisimhakavi in his "Kavikarnarasayanam" makes use of a party of portrait painters as arranging a match between the king Mandhata and the princess Vimalangi. Ramarajabhushana makes the hero of his poem Vasucharitram gaze at the portrait of the princess Girika to satisfy his love-lorn heart. Thus the portrait played a very useful and convenient part in courtship amongst the royal families in our country. Dr. Ananda Coomaraswamy in his 'Arts and Crafts of India and Ceylon' observes as follows:—

"We know from literary references that portrait - painting, though expressly condemned in connection with religious art, was an admired accomplishment practised by princes and others and even by women....."

Another point of interest in respect of Painting is that the idea of psychic distance or psychic detachment in Art so much talked about by our modern artists was quite familiar to our ancients: for Suranarya clearly indicated it in the following verse:

1. "A picture cannot be drawn without first realising the form of every organ of the body and when once any organ of her body has been visualized, the artist's mind gets absorbed in its beauty and mental detachment is impossible to enable her picture to be drawn."

(Prabhavati—C. II v. 96)

3. THE DRAMA AND THE STAGE: —Another interesting fact we learn from this poem relates to the exhibition of the dramas and the arrangements of the stage in olden times. Here is a peculiar puzzle which the antiquarian has to explain. In this poem it is stated that Pradyumna and his troupe of players exhibited their dramas during day-time and that at night they were free to roam about in love-affairs. This arrangement is at variance with the practice now obtaining in our country. Our dramas or yakshaganas are held usually during nights except when, for the convenience of a particular individual or occasion, the drama is exhibited during day-time. Is it to be supposed that Pradyumna and his troupe played during day-time simply for the convenience of Vajranabha and his harem?

1. క. ఏ యంగమును భావన

చేయక వ్రాయంగరాదు చేసిన నానం

దాయత్తత మది చొప్పుఁ బ

రాయత్త పుణ్యధిఁ జెలవ నలవియె వ్రాయన్.

(సృభావతి. అ. 2. ప. 96)

There is yet another point to consider in this connection. In our country there are two kinds of dramatic performances, one performed during nights and the other during day. The latter are called "Pagativeshamulu" (day-masquerades) and are generally of the humorous or the caricature type; and perhaps resemble the 'masques' in England. These are always performed during day time as the name itself indicates. But the dramas played by Pradyumna, some of which were named in the poem, are certainly not of the caricature or farcical kind; for instance the drama "Gangavatara" or "the Descent of the Ganges" is certainly not a comical or farcical one as the theatrical get-up detailed in the poem in its connection consists of the personation of the Emperor Bhagiratha, the river Ganges, the sacred Mount-Kailas, and so forth. So it is quite evident that the dramas played by Pradyumna and his party were serious and grave and not at all light and frivolous. Why these serious and sacred dramas came to be performed during day-time contrary to the long-established custom in our country has to be explained by the antiquarian.

It is also a point of topical interest, just at present, to find in the poem that women were allowed to take part in the performances on the stage. They belonged to the courtesan or dancing-girl class as specifically mentioned in the poem itself and they took part chiefly as the 'Chorus-

girls' on the stage to mingle their music and add lightness and grace to the whole performance.

CHAPTER IX

The poem compared with contemporary Telugu poems.

The age of Krishnadevaraya * deservedly called the Augustan age of Andhra Literature, was the period when several of our greatest national poems were produced. The period was not confined to the reign of Krishnadevaraya alone, but, roughly speaking, extended from the time of Narasaraya, the father of Krishnadevaraya, to a short time beyond the collapse of the Vijayanagara Empire and covered about a hundred years. During this period mighty poets vied with one another in producing great and noble poems. Just as in the time of Elizabeth, some of the greatest English dramatists like Shakespeare, Ben Jonson, Beaumont and Fletcher, competed with one another,

* This period of Andhra Literature beginning with the accession of Krishnadevaraya (A. D. 1509) or a little prior, about (A. D. 1500) and continuing even after his death (A. D. 1530) into the reign of his successors Achyutadevaraya, Sadasivaraya &c, has been conveniently named the Age of Krishnadevaraya by Andhra historians since, the new movement, inspired and started by him, gradually developed and spread through their reigns also producing all along many first-rate poets like Peddanna, Pingali Suranarya, Ramarajabhushana, Yellanna and others.

sometimes by working on similar themes and sometimes by introducing similar situations and characters, so also in this period of national self-consciousness, the Andhra poets seem to have entered into an informal literary contest. A careful perusal of the works of the leading poets of the day like Peddanna, Mallanna, Timanna, Dhurjati, Yellanna, Suranarya, Ramarajabhushana and others reveals to us the fact that the poets themselves were the most critical students of one another's literary productions.

To substantiate this view one need not rely simply on the traditional gossip of the present day; that Vasucharitram was written in rivalry with Manucharitram and Harischendra-Nalopakhyanam in rivalry with Raghavapandaviyam and so on. Clear internal evidence is found in many of the works which goes to show that the poets were either emulating, imitating or trying in certain places to improve upon the sentiments or the language of some other poet of the day presumably with a view to compare with the work of the rival and display their own superior taste or art. A few instances of the kind, quite germane to our present work may be cited here and this interesting aspect of the comparative study of the Telugu Literature of the time be dropped for the present.

It was already pointed out elsewhere that Suranarya imitated in this poem a whole scene

from "Parijatapaharanam" of Mukku Timmanna. The love - quarrel between Prahavati and Pradyumna at the end of this poem is practically an imitation of the scene between Satyabhama and Sri Krishna in the beginning of that poem. The subtle humour, the mocking irony, and the delicate taste shown by that masterhand of Mukku Timmanna have been rather faithfully copied by Suranarya in his poem. But it must be admitted that the imitation is rather a pale copy of the original : for we miss in Suranarya's performance, that piquant and full-toned dialogue with the covert and incisive sallies of sarcasm of Satyabhama, and the sly and skilful parrying of Sri Krishna ; with an imperious temper on one side and a sportive humour on the other. The gentle Prahavati is no equal to the supercilious Satyabhama just as the juvenile Pradyumna is no equal to the veteran Sri Krishna. For purposes of comparison a single verse from each scene is quoted.

1. "O, Lord! Is it proper for you to utter any other words than those that proceed direct from your heart? and even if these words are such, perhaps, you speak them under the delusion

1. ఉ. పట్టిసియోత్త రెండుఁ దగనా మినువోంట్ల రసజ్ఞకాత్మ ను
 ' ప్పట్టికకాక యిచ్చు దీని యట్టివయైనను నీకు మోహపుం
 బట్టపు జేరియైన రత్నిభాంతిన చక్కెదవేమో నాథ యే
 గట్టిగ నా రత్నిచతుద గాను బ్రభావతి యండు న స్మితన్.

(ప్రభా. ఆ. 5. ప. 125.)

that I am your beloved queen, Rati. Certainly I am not that Rati. People call me Prābhavati.' Prabhavati. C. V. V. 125)

2. "O, servant of the cowherdresses! I will in no way trust you. Why do you provoke me? These ill-sorted and patent lies do not suit our tastes; they will be very dear to the lotus-eyed Rukmani. Enough, enough! Please do not pretend any more loves, which, though pleasing, are still unreal!" Parijatapaharanam.C.I.

The description of the personal beauty of Pravara in Manucharitram is similar to the description of the personal beauty of Prabhavati and this may also be compared with the description of Girika's beauty in Vasucharitram.

2. "To say that cupid moulded from a crucible the clear radiance of moonlight, the softness of

2. ఉ. ఇం తెలు నిన్ను నమ్మ నను నేమిటికిన్ గెరలిం చె దెంతయున్.

బొంకన గాని యావలనిబొంతులు మాచవి గావు దక్కినీ

చంకజవ్రతనేత్రకును బ్రాణపదంబులు గాన వల్లనీ

కింకర చాలుఁ జాలు నడకెంపకు నించకు లేనిమామూల్.

(పారిజాతాపహరణం. ఆ. 1)

3. ఉ. నన్నెలలేటనిగ్గ నరవిందపుటేకుక్కునుత్సమం బదా

ర్వన్నియ బాకువాపసిఁడిరంగు మెఱుంగులధాశధశ్యమూకా

గన్నియరూపుగాఁ గర్దుపు గట్టి మనోజాఁడు పోతఁ బోయఁచో

లు న్నెఱుగేర్పుతో ననుట లోకుల పల్కిది చాల దేమియున్.

(చృధా. ఆ. 2. ప. 89)

the lotus - petals and the colour of the purest gold into the form of this beautiful girl is only the gossip of the world : but she is much finer than all these."

(Prabhavati. C II. v. 89)

3. "Perhaps the lotus born Brahma mixed the clay of the River of Gold with the dust of the Sun when ground into a disc on the lathe and moistened it into a paste with the nectar of the Gods : How else can there be such lustre of the body ?"

(Manucharitram)

1. "Brahma should have formed her (Girika) by mixing the mud of the river of Gold with the sheen of the lightning and melting the mixture in the fires of Cupid and the whole brought into shape on the anvil of the lotus - pericarp."

(Vasucharitra)

1. గీ. శేరపేటియన దైచ్చి నీరజాపు
సానబట్టిన రావాడి చల్లి మెదిపి
పదమ నుధ నిడి చేసెనో పద్మభవుడు
నీనిఁ, గాకున్నఁ గలదె యీ మేనికాంతి ? (మనుచరిత్రము)

2. గీ. మేటి జమ్మేటి యసటఁ గ్రొమ్మించు మించుఁ
బొదివి మదనప్రతాపాగ్నిఁ బుటము పెట్టి
తమ్మిగడ్డియ నాకట గొమ్మి యట్టి
కొమ్మఁ గావించఁబోలు నెత్తమ్మిచూలి.

(మనుచరిత్రము)

Quite similar descriptions of either the person of the hero or the heroine are to be found in the *Rajasekharacharitam* of Mallanna, the *Radhamadhaviyam* of Yellanna, and so on. In fact all these poets owe it to the original in Srinatha's "*Sringara Naishadham*" who adapted it from Sri Harsha's "*Naishadham*" in Sanskrit.

The situation of the disguised Pradyumna in the presence of Vajranabha on one side and Prabhavati on the other, puts us in mind of a similar situation in *Vasucharitam* when the disguised pleasure-companion (Narma Sakha) of the hero Vasu had to play a double part, the part of a spy for his King, and the part of a sage before the heroine Girika. In both the situations, the poets needed language which would convey double meanings (*slesha*); and these two poets whose love for punning has become famous in the History of Andhra Literature would not let slip such an opportunity to display their favourite style. It is not possible to decide which is an imitation of which since the priority of either poem cannot be exactly determined.

CHAPTER X

Its place in Andhra literature.

The Prabandhams of this period were more or less of the erotic kind. Love was the main sentiment or *Rasa* in them and each poet

developed it in his own way. Peddana excelled all others in this particular vein of poetry: for he wrote in a style pervaded by much fine feeling, direct expression, and glowing sensuousness. Further, he had eminently the gift of never overworking an idea or situation but passed on from ecstasy to ecstasy, with the steady step of a genuine erotist. His poem, *Manucharitram*, is therefore the best of this class of poetry in his age. *Ramarajabhushana*, in his *Vasucharitram*, followed him in a way but, by introducing, in his style, an element alien to genuine emotion, marred the good effect of the *Sringara Rasa* (erotic sentiment). The 'slesha' or punning in which he freely indulged appeals to the intellect rather than to emotion and, by casting his poetry considerably in this mould, he mixed it with something which is not congenial to true emotion. He thus showed an imperfect grasp of the poetic art and, though endowed with superior powers both in conception and expression, has become something of a failure from the view-point of poetic art.

The third of the illustrious Trinity of this time, was Suranarya. His treatment of love, as already said, was intensely psychological. The analysis of love and the self-conscious notice of its several stages and aspects form the staple of his art. This method of treatment, quite novel in *Andhra* literature and very interesting from the view-point of love-psychology, does not, however,

adequately fulfil the real purpose of the Sringāra rasa as it sometimes fails to rouse a responsive thrill of emotion in the reader.

Another defect is also noticeable in Suranarya's treatment of love. His powers of constructive art being uncommonly vast, anything like singleness or simplicity of aim is rare in him. He seems to take too much pleasure in complication and resolution. His love plots, like the other plots, bear the weight of over-building and are generally inter-twined with equally grave themes, and in consequence lose both prominence and perspective. For instance, in *Kalapurnodayam*, the allegories interfere with the natural treatment of love and in *Prabhavati-Pradyumnam* the political concurrent embarrasses the true course of love.

Moreover, Suranarya could never intensely express the sublimity of passion – never pitch his voice loud enough when the anguish of the soul is the highest. Some temperamental defect prevented him from soaring to the heights of passion. He made efforts, but very often, sank into melodrama. In such moments of ecstasy the passion was maudlin and the expression inadequate.

Notwithstanding these few obvious defects, Suranarya in his treatment of love, could command a greater range of experience, a greater wealth of ideas, and a deeper and subtler knowledge of the woman. The only poet of his day, who could

claim equal felicity and facility in portraying the fair sex, was Mukku Timmanna. Both these poets displayed in their works, a very remarkable knowledge of the subtle workings of the woman's heart and were adepts in the graceful, decent, and delicate delineation of the nicest shades of thought and feeling peculiar to the fair sex. It is not our purpose here to decide their relative superiority in this aspect of their poetry but Suranarya paid his senior and predecessor, the compliment, as already noticed, of imitating a whole scene from Parijatapaharanam at the end of Prabhavati-Pradyumnam, in which an angry wife chides her husband in a subtle and delicate vein of mocking irony and the clever husband both enjoys the scene and also tries to appease her wrath by sweet cajoling and sly humour.

It is now evident that, whereas the other important poems of the day possess this or that simple or particular merit, Prabhavati-Pradyumnam possesses many merits in an equally eminent degree. The natural weaving of a complicated plot, and its dramatic development, the exquisite character-drawing, and a tragic political background giving a sombre setting to the happy loves of the lovers, all these steeped in a style which is the very aroma of poetry—such rare combination is the unchallengeable excellence of Prabhavati - Pradyumnam.

The Life of Pingali Suranarya.

SECTION. V.

CONCLUSION.

CHAPTER I

Suranarya as a poet.

Now that we have studied the life and work of Suranarya with the help of his available poems, it remains that we should form a general estimate of his character and achievement and also of his importance in the History of Andhra Literature.

In order to form a general estimate of him as a poet and as a man, we have chiefly to glean together into one place the many scattered particulars we noticed in the course of the study of his life and ancestry and of the review of his three monumental poems.

Originality was his predominant characteristic as a poet. His three poems are each unique by themselves. Each represents a type of literary work unattempted till then by any poet in its kind, and before his time. Raghava-Pan-

Originality. daviyam was the first *dwyarthi* poem in Andhra literature and in confirmation of this opinion, we have not only his word as an

authority but also the consensus of literary judgment in our country. He was then but a young daring genius and ventured on this novel work with boldness and self-confidence. The Andhra world knows how his work, though the *first* of its kind in its literature, is still the *best* of its kind in its literature.

His next poem, Kalapurnodayam, was equally original. Before his time the Andhra poets were used either to translate from Sanskrit litera-

ture or to borrow a story from an Kalapurnodayam. ancient literary source and elaborate it into a long poem. But in Kalapurnodayam the poet did neither of these two things. He practically invented a story himself and, though this by itself was an original thing, he, not satisfied with a merely novel story, wove into it, as I think, three allegories and made the whole a most unique performance—unique not only in the annals of Andhra literature, but also possibly in the History of the World's literature.

The third known poem, Prabhavati - Pradyumnam was also original. The story was borrowed from a Sanskrit epic but the style and the manner of treatment were quite original and novel in Andhra Literature at the time. At a time when there was no drama written in Andhra Literature nor even the dramatic

method of treatment adopted in its poetry, it was Suranarya that produced in this poem the first *informal* drama in Andhra Literature and so this poem also can lay claim to originality.

Thus his three known poems are original in their respective spheres and bear irrefutable evidence in regard to the creative genius and resourcefulness of the poet.

The second dominant quality in the poet is what may be conveniently termed his Modernism.

He is an Andhra poet of the 16th Century but when we read his two last poems we feel that we are reading some of the Telugu poems of the Nineteenth Century, written by poets steeped in the Literatures of the West. He leapt, as it were, through three centuries to come by himself. We do not find his like either in the poets of his own century or of the next century or two in our country and as he wrote in a way that appeals to our modern poetic tastes and conceptions he has become immensely popular with us, more than any other Telugu poet of his time.

This note of Modernism lies not so much in the subject - matter of his poems as it lies in the manner of his development of the stories. This manner of treatment has to be considered under two aspects :— (1) The art or construction of the

story, (2) The style or the language and diction used as the vehicle of poetic expression. In both these aspects Suranarya was quite unique in his time and after and appears more as a modern poet of our time than as a Telugu poet more than three centuries behind us.

In his poetic art he, for the first time, conceived of introducing in his poems, chiefly in his *Prabhavati-Pradyumnam*, the dramatic method of developing his plots, by planning out scene after scene and making his characters work out the story through monologues and dialogues and by complicating the plot in such a way that it gradually led to a *denouement* and then resolving the whole in such a way as to suit the sense of dramatic justice.

In the dramatic treatment of his stories he was also the first to introduce on a wide scale, what may be called character-drawing. In drawing his characters he freely used the method of

Psychological treatment. Psychological treatment or the method of analysing the minds of his dramatic personae: a method which is so familiar to some of our modern authors but which was quite foreign to the poets of his time. There are more types of characters created by him than by any Telugu poet before

his time and his characters are each distinct from another. Kalabhashini, Manikandhara, Manisthambha, Sumukhasatti, Suchimukhi, Prabhavathi, and so on represent, each a type of character and form strong and lively contrasts to one another. Human nature with its strong and weak points, is plainly discernible in all these and they are as life-like and interesting as the characters drawn by some of our present-day novelists and dramatists, like Veeresalingam, Chilakamarthi Lakshminarasimham and so on.

Again, in the matter of style, he was the *first* poet in our literature to use what may be called the *colloquial* style. The colloquial style discards the conventional poetic Colloquialism. diction prescribed by the poetic legislators either in Andhra or Sanskrit. So Suranarya, cutting away from conventions as much as it was possible for him, gradually evolved his own style, which, while satisfying the strictly orthodox rules of grammar and idiom, was yet the easily intelligible language of the people. His poetry is more easily understood and looks like the polished conversation of people put in metrical form.

Though as a young man he showed a great love of pedantry and was immensely fond of *Slesha* or punning, he gradually freed himself step by step from the mere exhibition of scholarship, cast his eyes on the real and living world

around him and used as material for his poetry, the actual social, religious, and political life of the people in whose midst he lived. He was thus a typical man of letters, a man who absorbed into himself all that the world, not merely of books but of real men and women, could present to him and introduced all he learnt into his poetry, so as to make his poems the pictures of real life rather than the conventional modes of expressing an idealised one.

He was thus as a poet and as a man of letters entirely different and on a separate plane (I do not say higher or lower) from Srinatha or Peddana or Ramarajabhushana or any other Andhra poet immediately before or after him.

The great names of Nannaya and Tikkana stand out in Andhra history as the creators of Andhra Literature. The massive personality of Srinatha swept over the Andhra land with the whirlwind of passion. Peddana and Ramarajabhushana bore up the Andhra muse upon their broad shoulders to be passed on in the next century to the devoted care of the royal patrons of Tanjore and Madhura. But the one original genius who saw beyond all others, who thought above all others and felt more than all others, the full tide of the Andhra National upheaval ; who, not content with evolving new types of literature, shadowed forth in his greatest poem, Kalapurnodayam, the deeper struggle of humanity towards the Divine

and strove besides to picture therein the national hero of the Andhras- the great Krishnadevaraya- not only as the grand ideal of Bharatavarsha but also as the embodiment of the divine essence in man, that great genius is Pingali Suranarya. Pingali Suranarya is thus 'THE GRAND SOLITARY' in Andhra literature.

CHAPTER II.

Suranarya as a man.

Suranarya belonged to a very ancient Andhra Brahman family, which had its branches spread over a great part of the middle Andhra country and which was all along famous as a repository of learning both sacred and secular. The members of the family were pious and godly and were also generally employed in the services of the State and they were also rewarded both for their learning and their services with gifts of land and honours by the kings in those times. They thus combined in themselves religious piety and worldly wisdom, and these two traits of character the poet himself inherited from his ancestors, along with a measure of independence due to the possession of permanent incomes, sufficient not only for the family's own needs but also for a liberal exhibition of charity and hospitality.

His father, Amaranrya, was a chip of the old block-devout in religion and wise of the world;

and he brought up his son in accordance with the traditions of the family - in ways of piety, prudence, and loyalty.

Suranarya inherited his share in the family estates granted, either to his father or his grand-father, by the great Krishnadevaraya in the village of Nidamanur (Ongole Taluq, Guntur district) and was therefore above want; and he could freely cultivate the tastes and talents for which his family already became famous. He made use of his leisured youth and studied, as we are able to see, the learning of the ancients in Sanskrit and Andhra. True to the traditions of his family he retained, in spite of his vast learning, the shrewdness and sagacity of his ancestors and when he took on the role of a poet- a vocation professed by some of his ancestors too- he had in him the equipment not only of a sound classical scholar but also the wise man of the world; so that when he wrote and dedicated his first great work Raghava-Pandaviyam to God Virupaksha, he could show a shrewd loyalty to the king, Peda Venkataraya of Akuvudu, along with a considerable amount of independence. Even when he preferred to dedicate his poem to his patron-God Virupaksha rather than to his patron-king who vainly wished it, he did not, like Nrisimha kavi, speak slightly or satirically of royal patronage but spoke sweetly of his loyalty, nay, of his *friendship* with his King and thus carefully kept himself in the good books of his sovereign. Here

is a striking instance of the shrewd common-sense of the poet. A nimble wit, a moderate temper and, more than all, a spiritual detachment from the greed of the world,—qualities clearly discernible in all his works—must have helped him considerably in his relations with his patrons and his fellow-men.

In his Kalapurno layam, he had to please a Vaishnava king - Nandyala Krishna Raju - to whom he dedicated his poem. The poem was, *inter alia*, a partial allegory of the Vaishnavic view of the relation between God and man; but when he spoke of the other creeds in the same terms of allegory, he did not hesitate to give them their proper and rightful place in the fold of Hinduism. Only he brought out the Vaishnavic view into greater relief without unduly diminishing the value of, or satirising, the other creeds. It is clear from the opening benedictory verses of his two poems, that he considered both Siva and Vishnu as manifestations, only distinct in name, of the same Divine spirit Brahman or Tatwan. He was thus neither a bigot in religion nor a sycophant before royalty and maintained a just balance of thought in matters both of the Earth and of Heaven.

In his last known poem, Prabhavati-Pradyumnam, he turned to the commemoration of his own father and his own family and thereby showed that the blessings of a good family and

parentage are at least as precious as the greatest rewards of princes and patrons.

This kind of shrewd perception of essentials and of tact in the adjustment of differences without violating the sense of proportion or perspective is visible not only in his relation with public patrons and his own family but also in the various characters he created in his poems. Like himself they too exhibit an alertness of mind and a subtle instinct in perceiving other people's sentiments and they move and work and gain their ends without wounding susceptibilities and without raising strong opposition. They all reveal a keen sense of the practical and a great talent for diplomacy. The poet was thus more than anything, an eminently practical man - a man of much sagacity and commonsense, though a great scholar and wit. Such a man, we presume, could never have failed in life and in literature.

Born in the golden age of the Andhras - the Age of Krishnadevaraya - when the Andhra genius majestically trod from victory to victory, born in that glorious period of national expression Suranarya achieved by his pen triumphs no less glorious than those won by Krishnadeva's sword. Brought up under the care of a father whose life was an example of piety and self-discipline he soon learnt the value of self-discipline himself. Neither a sycophant nor a cynic he conducted

himself manfully in royal courts and stood by his patrons on equal terms of esteem and affection. The great variety and mass of learning he acquired was not allowed to crowd out of his mind the sterling commonsense with which he was imbued by birth and breeding. He loved the world for its joys but could never be enticed by its passions. The sorrows of the world mellowed his mind to sweet gravity but could not turn it to bitterness or melancholy. Shrewd and witty and pious, he moved like a spirit of heaven with his feet on the earth. Well-balanced in head and heart he could look on the surging crowds of humanity with a calm and observant eye, lit up by an occasional smile but never darkened by a sneer. The characters he created in his poem, both men and women, had of course their proper share of the weaknesses of the world but only just so much as to show that they are all real human beings. He knew and loved mankind too well to create either paragons of virtue or monsters of vice but even in his wild imaginings he never lost the plumb-line of human nature and truth.

Such was the great Pingali Suranarya - a lover of beauty, a lover of truth, and, more than all, a lover of peace and good-will in nature, man and GOD !!

Om ! Santi ! Santi !! Santi !!!

The Life of Pingali Suranarya

APPENDIX.

Metaphysical allegory—Further evidence.



IN regard to the metaphysical or philosophical allegory of Kalapurnodayam, as explained in this book in Chapter V. Section III, the following additional material is placed before scholars and critics for favour of consideration:—

In page 86 of this volume as a footnote I quoted two aphorisms from the Prasnopanishad. This Upanishad is the fourth of the series of the ten important Upanishads (Isa, Kena, Katha, Prasna, Munda, Mandukya, Tithira, Brihadaran-yaka, Chandogya and Aiteraya). This Prasnopanishad is otherwise known as Kalapurnopanishad amongst Vedic Scholars, for, in this Upanishad, Jivatma and Paramatma, have been explained in terms of 'Kalas'. It contains six chapters, each chapter being the answer to a question asked by each one of his six pupils of their Guru, Pippalada. In the last chapter or question (Prasna) the disciple, Bharadwaja, asked his Guru about the Atman or the Soul and in this chapter the Guru explained that Jivatma contains sixteen "Kalas" and all the Jivatmas enter into the Universal Soul or Paramatma and lose their identity just as all the rivers enter into the sea and lose their identity (Namak Rupa). The Paramatma is "Akala" or

devoid of 'Kalas' whereas Jivatma is "Kalapurnā" or full of 'Kalas'. *What the sixteen 'Kalas' are has been given in Prasnopanishad (Prasna IV Verse 8). They are as follows :— 1. Vision, 2. Hearing, 3. Smell, 4. Taste, 5. Touch, 6. Speech, 7. Handling, 8. Sex impulse, 9. Excretion, 10. Walking, 11. Mind, 12. Buddhi, (intelligence) 13. Ahan-kara, (individuality) 14. Chittam (Consciousness) 15. Tejas (Understanding) 16, Prana (Life which enables all the above to function).

(Prasnopanishad, C. V. v. 8)

They are again mentioned in Chapter VI (Prasna 6) V. 4. with a slight difference.

Another interesting evidence, which shows that Suranarya had in his mind, from the very beginning of his poem, the matter of Prasnopanishad in developing the story of Kalopurnodayam and in making Kalapurna the apotheosis of Jeevatma, is to be found in the following point Neither Rambha would reveal to Nalakubara nor Narada to Kalabhashini who Kalapurna was for

* “ చక్షుశ్చ ద్రష్టవ్యం చ శ్రోత్రం చ శోత
 వ్యం చ స్పృశం చ స్పృశవ్యం చ రసశ్చ రసయితవ్యం చ త్వక్చస్పర్శ
 యితవ్యం చ వాక్చవక్తవ్యం చ హస్తా చ దాతవ్యం చ ఉపస్తా చ అనం
 దయితవ్యం చ పాయుశ్చ విసర్జయితవ్యం చ పాదౌ చ గంతవ్యం చ మన
 శ్చ మంతవ్యం చ బుద్ధిశ్చ బోధ్యవ్యం చ అహంకారశ్చ అహంకారవ్యం చ
 చిత్తం చ చేతయితవ్యం చ తేజశ్చ విద్యోతయితవ్యం చ ప్రాణశ్చ విధా
 రయితవ్యం చ”

[పృష్టాప. 4. శ్లో. 8.]

fear that she or he might be born as mortals on this earth and continue to have progeny of children, grand-children, and so on and they said that there has been an ancient injunction to that effect. The verses, relating to this point, are quoted below from Kalapurnodayam Canto I. This very point is to be seen in Prasnopanishad, Chapter III V. II. Both the sloka in the original and the commentary thereon of Sri Jagadguru Sankaracharya are also given below so that scholars may judge the similarity of the one with the other. The slight modification made by Suranarya is that, for purposes of the story in Kalapurnodayam, he made Brahma utter this injunction in his conversation with his Queen Saraswati.

It would thus be seen that, from the very beginning of writing the poem Kalapurnodayam, Suranarya had in his mind the matter of Prasnopanishad (or Kalapurnopanishad) to give a philosophical background to this extremely intricate love story. Though the first part of the poem does not seem to be a regular allegory, the second part seems to be really one such : but the First Part has been designed by the poet, as will be seen from the above evidence, to lead to the allegory in the Second Part.

Kalapurnodayam.

1. Rambha said to Nalakubara : “ O Jewel of Men ! If you ask me what happens when the tales of Kalapurna come up into our conversations, I must tell you that there has been an injunction that those who speak about these tales and those who hear them, alike would be born as mortals on the Earth and live for a long time, enjoying a long succession of children , grand - children, great grand - children, and so on and also wealth and welfare of all kinds. So if I tell those tales to you, I will have to go down to the earth as a mortal and would it be pleasing to me who eternally enjoy the bliss of your association (here in heaven) ?

(Kalap. C. I. V. 201.)

1. నీ కలికి యోపారుషభరణ ! తత్కథలు వ

చ్చిన నేమి యంటేని వినుము దెలియ

నాకథ లిక్కఁ జెప్పినట్టివారును విని

నట్టివారును భాగ్యముందుఁ బుత్ర

పాత్ర పృష్ఠాద్రాదిబహుసంతతియుఁ దన

ర్పముఁ జిరకాలంబు వ్రచురసంప

దభివృద్ధి వోభిక్షకుభస్మాశ్రములు గాంతు

రనుమాట యున్నది యాదియంద

తే. యేను నీకది చెప్పిన .దీనికొఱకు

నవనిఁ బుట్టంగవలయునో యని చెఱచెదఁ

బ్రాణవల్లభ ! యవి తాపకాంగసంగ

సౌఖ్యమున జేర్చు నాకు నిష్ఠంబు లగునె. (కళా. ఆ. 1. ప. 201.)

Narada to Kalabhashini: — "O Woman! The same fear which prevented Rambha from divulging the story of Kalapurna also holds me and so I cannot tell it to you; but I know that there are other ways by which the tales spread into the world of men and take a hold there."

(Kalap. C. I. v. 204)

Prasnopanishad.

2. "He who knows Prana to be this, to him there will be no lack of progeny and he will enjoy immortality."

(Prasnop. Ch. III. v. II)

Sri Sankaracharya's Commentary.

"Whoever knows this Prana according to its origin and its other attributes, to that knowing man the following result (Phalam), both mundane

తే అతివ ! విను, రంభకును గలయట్టిభయము
నాకు గల్గుటఁ దక్కఁగ నీకుఁ జెప్పఁ
గూడ దట్లయ్యు మిక్కిలి కువలయమున
వెలయుఁగల దది వెలయుతోపలను గలుగు.

(కళా. ఆ. 1 ప. 204.)

2. "య ఏవం విద్వాన్ ప్రాణం వేద । నహస్యప్రజా హీయతే అమృతో
భవతి తదేవః శ్లోకః॥ (నృశ్లోప పు 3. శ్లో. 11.)

శ్రీశంకరాచార్యులవారి వ్యాఖ్యానము:—

"యః కశ్చిదేవం విద్వాన్యథోక్త విశేషజైర్విశిష్ట ముత్పత్త్యాదిభిః
ప్రాణం వేదజానాతి తస్యేదం ఫల మైహికాముష్మికం చోవ్యతే
నహస్యనైవాస్య విదుషః ప్రజా పుత్ర పౌత్రాది లక్షణా హీయతే
భిద్యతే, కుతీతే చ శరీరే ప్రాణసాయుజ్యతయా అమృతో అమరణ
ధర్మా భవతి"

and celestial, accrues:—to him the chain of children, grand-children etc., never breaks ; and when he dies (physically) he becomes immortal owing to the union of the Prana with the Immortal (soul)."

I request all scholars and critics to read this Upanishad which gradually reveals through the six Prasnas or Chapters, the creation of the Universe of Life, its progress and its development and finally its merging in the Paramatma or the Universal Soul.

This is the external evidence to show that Suranarya had in his mind the metaphysical idea of Kalapurna while describing the king Kalapurna as the apotheosis of Jivatma.

As for internal evidence, the three following verses as shown below taken from the Canto V of the poem Kalapurnodayam are to be considered. In verse 129 (Vavilla Edition) Kalapurna is represented as having been born and having attained youth simultaneously and also simultaneously been given one gem, one bow, and nine arrows by a Siddha, named Swabhava. This idea has been elaborated in the two verses 194 and 195 of the same canto. The gem is said to attract all men of learning, whether learned in the Vedas or in the Sastras and as capable of giving them all welfare and blessings. Does not this gem stand for Gnanam (Gnanamani) or Divine Intelligence which has the peculiar power of attracting such people ?

Secondly, the Siddha, Swabhava, is said in the poem to have given Kalapurna one bow and nine arrows as stated in verse 194. There the word 'Nava' which means either 'new' or 'nine' cannot be interpreted as "new" because of its relativity to the word 'one' bow (Oka Villu). So it must mean 'nine' arrows, but not 'new' arrows. Even supposing that the word means either 'new' or 'nine' is there any sense in saying that Saraswati had used 'New' arrows or 'nine' arrows against her husband Brahma in defeating His purpose? So the words there must refer to some other matter and must mean One Bow and Nine arrows as explained hereunder. What then are the 'one' bow and 'nine' arrows which are given by the Siddha, Swabhava, to the young King Kalapurna simultaneously with the attainment of his youth or adolescence? It must mean that Kalapurna, by the very 'nature' of youth, possessed this bow and nine arrows. In my explanation of this matter in this book I said the bow means the mind and the arrows mean the five senses. I have to modify this statement by saying that it is not the five senses alone but the nine gates of the body or its nine holes (Navadwara or Navarandhra) including the five senses, through which Prana or Jivatma works upon the material world and its capacity to please (Madasaya and Rupanubhuti) Please Vide Chapter III or Prasna of Prasnopanishad where it is clearly explained Thus Kalapurna or Jivatma enjoyed, through these nine

senses or gates, the pleasures of the world while possessing at the same time the higher or the Divine intelligence as represented by the gem. So the spiritual and the sensuous elements are represented to have developed in him 'naturally' as soon as he was born and attained youth at the same time. So Kalapurna stands for Jivatma and none else.

Prasnopanishad.

1. "In the anus and the organ of the sex the Apana life; in the eyes, the ears, the mouth and the nostrils, the Prana life: in the middle (of the body i. e., the belly) the Samana life:

(Prasnop: Ch. III. V. 5.)

The same thing is reiterated in terms of Agni in Ch. IV. V. 8 of this Upanishad where the nine gates are distinctly and expressly stated. It is not quoted here as it is unnecessary and as it may be referred to in the original by any scholar.

In Chapter II V 2 of this Upanishad the word 'arrow' 'bana' itself is used in connection with these senses, which also may be referred to.

1 "పాయూపస్థే అపానం చక్షుశ్శ్రోత్రే మఖ నాసికాభ్యాం ప్రాణః స్వ
హం ప్రతిష్ఠితే మధ్యేకు సమానః"

(చక్కోడు (చ. 2 వో. 2)

Kalispurnodayam.

2. "The moment he was born to his mother, that very moment he attained youth. The moment he attained youth, that very moment a Siddha named Swabhava (Nature) gave him a gem, a bow and arrows ; in this no body can see which is earlier and which is later.'

Again the same idea has been elaborated in the following two verses :— The Siddha, Swabhava said to Manikandhara who was about to immolate himself and become Kalapurna in his next birth.

"I will create for you one bow and nine arrows which will always bring to you victory : for , is there anything impossible for the God Dattathreya to do in this world?"

(Kalap : C. V. v. 194.)

2 ఉ. ఎప్పు డితండు దల్లి కుదయించె గరంబు విచిత్రరీలమై
 నప్పుడ గల్గె యాపనము యాపన మెప్పుడు గల్గె నిచ్చెఁ దా
 నప్పుడ వచ్చి యొక్కమణి యమ్ములు విల్లు స్వభావసంజ్ఞతో
 నొప్పెడు సిద్ధుఁ డిందుఁ బ్రథమాత్మమభావము గాన రెవ్వరున్.
 (కళత్రా. అ. 5. వ. 129)

క. సతతముఁ బెంపొందు జయో
 న్నతి యొసఁగెడు నొక్కవిల్లు నవకరములు నీ
 మతికిఁ దగినవి సృజించెద
 ఓతి దత్తాత్రేయుడయి కళ్యత్యము గలదే.
 (కళాత్రా. అ. 5. వ. 124)

“Further, I will create a wonderful *gōm* and give it to you and by its attracton it will bring to you all the assemblage of scholars in the Vedas, the Sastras and other Holy learning and also when it is merely seen, it will give the devotees all kinds of welfare and health.”

(Kalap : Ch. V. V. 195.)

These so-called nine senses' are, of course, born even at the time of one's birth as a baby. but, normally, in the case of every ordinary man their *dharma*s or functions of enjoyment begin simultaneously with the attainment of his youth. However, in the case of King Kalapurna, his birth, his attainment of youth, and his enjoyment of these nine senses have all been *simultaneous* by the grace of the God *Dattatreya*.

కా. నీ కింకర స్పృశయించి యద్భుతమణికన్యంబు నే నిత్యః దా
నాకర్షించును నీదునేన గొన సర్వాన్ను యశాస్త్రాదివి
ద్యాకారార్థత నొప్పు వారి నది యాత్మాలోకమాత్రంబునం
జేహద్భుత సకలారాధి కభిషేచయారాలోగ్యమార్.

(కళాపూ. అ. 5. ప. 125)

INDEX

The Figures indicate the Pages in the Book.

- Abhinavakaumudi. 75,
 101, 114, 131, 196.
 Aesthetics, 193
 Agama, 101
 Akuvid 8, 37
 Alaghuvrata 112, 205,
 209, 210, 211
 Amalamma, 10
 Amalarya, 20
 Amarakosa, 25
 Amaranarya, 223
 Amaranna, 10
 Amaravati (inscription
 12, 14, etseq.
 Ambamma. 23
 Amuktamalyada, 5, 82,
 1: 8
 Amy Robsart 268
 Ananda Coomara-
 swamy (Dr) 292
 Andhra, 44, 47
 Andhra Bhoja, 8
 Andhra Desa, 205
 Anegondi, 6
 Angada, 46, 172
 Angadesa, 85
 Annaspurna Devi, 98
 Anthropomorphic, 206
 Antony, 265
 Antony & Cleopatra 271
 Appakavi (Kakunuru) 19
 Apsara, 70
 Aravidu Dynasty, 62
 Arjuna, 45, 49
 Art concealing art, 258
 Atreya, 63
 Augustan Age, 295
 Avidya, 107
 Ayodhya, 29
 BalanagammaKatha, 25
 Bana, 66, 78, 1: 7
 Barid Shah, 64 82
 Beaumont and Fletcher
 295
 Benares, 29
 Bengal, 205
 Ben Jonson, 295
 Phadra, 186, 271, 284, 286
 Bhadrabha, 231
 Bhadradas. 229
 Bhagiratha (Emperor)
 294
 Bhanumati 227
 Bharadwaja, 317
 Bharatavarsha, 204, 205
 Bhashakavyam, 51
 Bhatrajapuram, 19
 Bhavabhuti, 261
 Bhava Raju, 38
 Bhima, 49
 BhimakaviVemulavada
 54
 Bhimana (Poet) 41, 44
 Bomma, 38
 Brahma, 76, 9, 123, 165,
 176

Brahman 109.
 Brindavanam, 197.
 Bukka, Arviti 62.
 Bukkaraya 95.
 Byron 138.

Caesar 4, 5.
 Cape Comorin 205.
 Casus Belli 253.
 Celia 239.
 Chanakya 287.
 Chandragiri 6.
 Chandragupta 289.
 Chandrapida 78.
 Chandrasena 80.
 Chandravati 235, 241.
 Charlemagne 80.
 Chaucer 201.
 China Venkata Raya 38
 Chitsakthi 87.
 Cholas 4.
 Chorus-girls 294.
 Chowry 158
 Christ 88.
 Cleopatra 265.
 Cupid 53, 180, 195.
 Cuttaok 4.

Dakshinamurty 3.
 Dandakam 129.
 Dante 30, 203..
 Dasaratha (King) 45, 49
 Dattatreya (God) 325, 326
 Deccan 4, 5, 216.
 Desdemona 272.
 Deus ex Machina 248
 Dhananjaya 41.

Dharmapuri, 92.
 Dhirabhava, 76, 101.
 Dhurjati, 5, 296.
 Digvijayam, 132
 Droupadi, 45, 50.
 Dravidian, 4
 Duessa, 88, 120.
 Durga, 131, 133.
 Durvasa, 235.
 Duryodhana, 49.
 Dvyarthi, 40, 44, 58, 59.
 Dwaraka, 29, 60, 123,
 150, 205, 275.
 Dwisandhana, 41.

Elizabeth, 123.
 Encyclopaedia Britannica, 290.
 English, 48.
 Epic Romance, 194.
 Eros, 135.
 Ethice, 193.

Facile princeps. 285.
 Fairie Queen 84, 120, 206
 Faust, 88, 105, 121, 280.

Gada, 232, 237, 241, 245.
 Gadayya (Pingali) 10.
 Gandharva, 82, 119.
 Gangas, 4.
 Gangavatara, 291
 Garuda puranam, 28, 31
 et seq, 166.
 Gaya, 29.
 Geisha girls. 136.
 Girika, 292, 298, 300.

Gga, 4.
 Godavari (river) 9.
 Goethe, 105, 153, 192, 203
 280.
 Gokanamatya, 9, 10, 12.
 Gatzvon Berlichingen
 153.
 Gunavati, 235, 241.
 Haihaya, 76.
 Hamlet, 280.
 Hampipura, 94.
 Hamsaketu, 237.
 Haridwara, 29.
 Hari Hara, 95.
 Harischandra Valopa-
 khyanam, 53, 56, 58, 59,
 296.
 Harivamsam, 227.
 Hetaera, 136.
 Himalayas, 205.
 Homer, 203.
 House of Mysore, 91.
 Immaraja, 38
 Immaraja II, 38, 39.
 Indian Language 40.
 IndivaraKsha, 82.
 Indra, 150, 155, 185, 288
 Iravata, 237
 Jagannath, 29
 Jaghir, 37
 Jaghirdar, 54.
 Jarmini, 26.
 Jambavati, 123.
 Janamejava, 227.
 Jayachendra, 274
 Jayanta, 250.
 Jivatma, 85, 87.

Juliet, 265.
 Kadambari, 66, 78, 117.
 Kailas, 294.
 Kalabhashini, 66, 68, 73,
 75, 89, 103, 121, 122
 137, 163, 170.
 Kalabra, 229
 Kalahasthi mahat-
 myam. 5.
 Kalapurna, 66, 121, 205.
 Kalapurnodayam,
 142, 152.
 Kala Sambara, 231.
 Kalidasa, 3, 78, 203, 264.
 Kalinga, 4, 7, 39.
 Kama, 233.
 Kamaruna, 104, 249.
 Kamepalli, 19.
 Kanada, 26.
 Kanakasabhai, v, 135.
 Kapila, 26.
 Karnul District, 37, 61.
 Karthaviryarjuna, 92.
 Kasarapuram, 76, 92, 101
 Kasavamba, 38.
 Kashmir, 205.
 Kasyapa, 228, 235, 236.
 Kathasarithsagaram, 80
 Katotsava
 Kausambi
 Kayakarasayanam
 (or Mandhata bhari-
 tram) 192, 216, 292.
 Kaveraja, 44, 58.
 Kavilwata waso.
 K. vicharam, 114
 Keats, 129, 201, 271.

- Keralas 4.
 Ketumalas. 229.
 Kistna, (River) 9.
 Kondavidu. (Battle) 8.
 Kramuka Kanthottara-
 turam 92, 97.
 Krishnadevaraya 4, 5, 6
 7, 8, 11, 32, 54, 96,
 198, 204, 216.
 Krishna Misra 78, 119.
 Krishnam Raju-
 (Nandyala) 8, 61
 63, 64, 65, 93.
 Kumara Virasyamala-
 raya 98.
 Kurukshetra 29.
 Kurus 229.
 Kutbshah, 64.
 Lady of Shallot 266.
 Lakshmamba 38.
 Lakshmana 49.
 Lakshmana (Pindi-
 prolu) 59.
 Lakshmi Narasiham
 (Chilakamarti) 3 9.
 Lamia 271.
 Lancelot 266.
 Lodge's Rosalind 239
 Longfellow 85
 Lunar. 91.
 Macbeth 105, 280
 Mac Donell, M.A. (Prof.)
 51.
 Madasaya 76, 87, '01,
 127, 193, 205, 211.
 Madhavi 137.
 Madhuralalasa, 66, 76,
 127, 164, 166, 196,
 205, 211
 Mahabharatam, 47, 44,
 45, 46, 49
 Maha Moha 79, 88
 Maharashtra, 205
 Mahasweta, 118
 Mahishasura, 91
 Mallanna, 296, 300
 Mallayya Sastry, P. 2.
 Mandhata, 292
 Mandhatacharitram.
 See Kavikarna-
 rasayanam.
 Manikandhara, 69, 89,
 108, 121, 128, 164,
 185, 197
 Manimekhalai 135, 136,
 137.
 Manisthambha 72, 101,
 124, 132, 197, 205
 Manmatha, 135
 Manorama, 82
 Manovati. 233
 Manucharitramu 5, 54,
 81, 134, 161, 194,
 203, 296
 Marie Corellie, 264
 Mary, Queen of Scots.
 120
 Margaret, 121
 Mathura. 29
 Mephistopheles, 88
 Meru, 191
 Milton, 138
 Minerva, 78

- Moliere 264.
 Moslem, 4.
 Mrichchakatika, 134.
 Nachana Somana 292.
 Nagalapuram, 97.
 Naimisa, 29.
 Nalakubara, 70, 104.
 Nandaka varnanam, 10.
 Nandana, 72.
 Nandyal, 8, 61, 94.
 Nannaya, 194.
 Narada 50, 69, 103, 123,
 128, 185.
 Narappa 63, 64, 65.
 Narana Suranna, 81.
 Naraparaju, 8.
 Narasaraya, Tuluva,
 62, 95, 295.
 Narasinga, 63.
 Narasingaraju, 8.
 Narasimha Saluva 62, 95
 Negapatam, 209, 211.
 Nidamanuru, 7, 11, 12,
 17, 18
 Nikumbha 227, 238
 Nirmama Puranam 35.
 Niyogi, 108.
 Nrisimhakavi 199, 216,
 292.
 Oliver, 239.
 Ongole, 19.
 Orlando, 239, 277.
 Padmavati, 80.
 Pagativeshamulu, 294.
 Painting 291, 292.
 Paka nadu, 9.
 Palnad, 9.
 Pampa, 95.
 Pampapura, 94.
 Panchajanya, 238.
 Pandavas, 40, 41, 42, 51.
 Pandit, 53.
 Pandu (king) 45.
 Pandyas, 4, 205.
 Parasurama 50.
 Parijata 156
 Parijatapaharanam,
 5, 64
 Parvati 151
 Patanjali 26
 Peddanna Allasani 4, 5
 8, 182, 194, 199,
 257, 295, 296.
 Pedavenkataraya 7, 37,
 38, 39, 41, 54, 107
 Penukonda, 6.
 Pet parrot, 122.
 Petrarch, 3.
 Pingali (Pinnali) 13.
 Pippalada, 317.
 Podili (Record) 35.
 Polamba, 38.
 Polo game, 183, 274, 290
 Pope (Poet), 138, 255.
 Pothanna, 141.
 Prabandham, 55.
 Prabhavati, 151, 201.
 Prabhavati- } 52, 109.
 Pradyumnam }
 Prabodha chandroda
 yam, 78, 84, 110.
 Pradyota, 80.
 Pradyumna 151, 165, 201

- Prasnopanishad** 317.
 etseq.
Pravara, 161, 194, 196,
 298.
Praxiteles, 187.
Prayaga, 2.
Prithviraj, 274.
Pundarika, 78.
Punyam, 67.
Queen Samyukta, 274.
Rachapudi, 11.
Radhamadhaviyam 300
Ragavallari, 240, 251,
 265, 267, 277.
Raghavapandaviyam,
 44, 51, 107, 142,
 168.
Raghuvamsa, 25.
Rajahmundry, 7, 38.
Rajasekharacharitam,
 300.
Rajasuya, 46.
RajendraguruSwami 11
Rakkas Tagdi, 5.
Rakhasa, 46.
Rama, 40, 41, 42, 42, 51.
Rama (Lakshmi) 166.
Ramabhadrakavi, 169.
Ramakrishna (Tenali)
 169, 217.
RamakrishnaKavi, M. 1
Ramakrishnayya, P. 1.
Ramalanga Reddi C. 2,
 3, 115, 262.
Ramarajabhushana, 61.
 53, 54, 55, 56, 57,
 59, 169, 199, 257,
 292, 295, 296.
Ramaraju Aliya 5, 54.
Ramasetu, 50.
RamaVishnu Samvada-
katha, 166.
Ramayana 40, 44, 45, 49
Ramayyapantulu J. 1.
Ramayya, Pingali, 9.
Rambha, 70, 104, 123,
 233.
Rameswaram, 4.
Ravana, 46, 233.
Rayavachakam, 216.
Red-cross Knight, 120.
Robert Clive, 140.
Romeo, 269.
Rosalind, 239.
Rukmini, 259, 284.
Rupanubhuti, 76, 87,
 101, 127, 196, 205,
 211.
Salina, 153, 164, 197, 209
Salya, 50.
Salyasura, 82, 91, 114.
Saivaite, 107.
Samasa, 40, 167.
Samba, 232, 237, 241,
 245.
Sanjaya, 50.
Sankaracharya 319, 321
Sanskrit 42, 44, 47, 58,
 168.
Sarandhara, 280.
Sarasa, 77, 87.

- Saraswati, 99, 122, 165.
 Satan, 88.
 Satwadatma, 76, 86, 197
 205.
 Satyabhama, 297.
 Scott's Kenilworth 268.
 Shakespeare 78 102 138
 153, 203, 239, 264
 280.
 Shakespeare's As you
 like it. 239, 277.
 ShakthiMrigendra
 Vahana, 72, 73,
 88, 116, 124.
 Shelley, 138.
 Siddha, 72, 124.
 Silappadhikaram, 135,
 136.
 Sita, 45, 46, 50.
 Sixteenth century, 3, 4,
 5, 6.
 Slave dealing, 211.
 Slesha, 47, 48, 53, 56,
 57, 58, 168.
 Somadeva, 80, 161.
 Somanna, 141, 182.
 Somaradhya, 11.
 Spenser, 84, 120, 206
 Sphinx, 187.
 Sri Hārsha, 300.
 Sri Krishna, 46, 69, 104
 123, 172, 278.
 Sri Nāḍha, 57, 198, 204,
 257, 280, 292.
 Sringara Naishadam,
 280, 300.
 Sringara Prabandham,
 136.
 Srinivasa charya, 63.
 Sri Ramamurti, G. 1, 2
 3, 6, 7.
 Sri Ranganatha, 83.
 Sri Saila, 29, 114.
 Sri Venkatesa (God) 38
 Suchimukhi, 161, 230,
 267, 279.
 Sudarsanachrya, 63.
 Sugathri, 133, 161, 197,
 209.
 Sugraha, 197.
 Sumukhasatthi. 101,
 118, 132
 Sunabha, 235, 238, 241.
 Suprasada, 77, 87.
 Sura, 233.
 Suranarya. 38.
 Suranna Pingali
 (Suranarya's ancestor)
 10.
 Suranna Pingali
 (Suranarya's ancestor.)
 10.
 Suraparaju (Pingali-
 Suranna) 2, 7.
 Suryanarayana Rao. T.
 2, 3.
 Swarochisha Manu, 110
 Talikota, 5.
 Tamil, 135.
 Tapas, 144.
 Tasso, 192.
 Telugu, 41, 42, 47, 168.
 Tempest, 153.

- Tennyson, 90, 204.
 "The Grand Solitary"
 145, 311.
 Tikkanna, 2, 28, 109, 178
 Timma, 38.
 Timmamba, 38.
 Timmanna (Poet) 5, 64
 82, 257, 296, 297,
 303.
 Timmaraja (Akuviti) 7.
 Timmaraju (Nandyala)
 8.
 Timmaraju (Nandyala)
 Poet, 63.
 Timmarasu Saluva, 97.
 Tirumalaraya, 95.
 Tirumala Tatacharya,
 63.
 Tumburu, 71, 186.
 Udayana, 78, 80.
 Udayanodayam, 81.
 Ujjain, 29.
 Una, 88, 120.
 Upanishads (Isha, kena
 etc) 317.
 Uparichara Vasu, 110.
 Utkalas, 4, 216.
 Uttaras, 229.
 Vaisampayana 227
 Valmiki 141, 204.
 Vajranabha 165, 224,
 225, 226.
 Varudhini 82, 134, 161
 194.
 Vasanthasena 134.
 Vasavadatta 80.
 Vasucharitra 54, 292,
 296.
 Vatsaraya 80.
 Vedas 168.
 Venkatakavi Chema-
 kura 139, 169
 Venkata Kumara
 Mahipathi Surya Rao
 Bahadur,
 Rao, Sri Rajah 2, 227.
 Venkata raya 38
 Venkata varada 38.
 Venus 187.
 Vidya 107.
 Vijayanagar 6, 37.
 Vimalangi 292.
 Vimana 156.
 Virabhadrarao. ch 98.
 Viranarasimharaya 95.
 Viresalingam. K. 1 2 6,
 309
 Virupaksharaya II 95.
 Virupaksha (sri) 34, 37,
 39.
 Vishnu 122, 129, 166.
 Viswanatha sarma
 Vemuri, 35.
 Viveka, 79, 88, 110.
 Vyangya, 56.
 Vyasa, 26, 141, 203.
 Wordsworth, 138, 143,
 203, 261.
 Yaugandharayana, 80.
 Yellamma, 295, 296, 300
 Yerranna, 20.
 Yogi, 105, 106.

GLOSSARY

Advaita:—The philosophy of Sankara.

Agama:—Veda.

Ahamkara:—Egoism.

Alaghuvrata:—One who performed great penance.

Alankarika:—Rhetorician; writer on poetries.

Amatya:—Minister.

Amuktamalyada:— A Telugu poem written by the Emperor Krishna-Devaraya.

Angada:—The son of Vali the monkey chief of Ramayana.

Annadana:—Free gift of food.

Apsara or } A damsel of Heaven
Apsarasa }

Arjuna:—One of the sons of king Pandu of the Maha Bharata.

Ashrama:—Hermitage.

Atreya:—The name of the original member of the family.

Avidya:—Nescience.

Balanagamma Katha:— A popular ballad in the Andhra country.

Bana:—The court-poet of Emperor Harsha; his book, Kadambari, is the greatest prose work in Sanskrit.

Bhagavadgita:—The song of the Lord (Krishna).

Bharathavarsha:—The entire Hindu Country.

Bhashakavyam:—Linguistic Poem.

Bhavas:—Emotions.

Bhava Sabalatha:—A Complex of emotions.

Bhima:—One of the five Pandavas of the
Maha Bharata.

Bhima (Vemulavada):—A Telugu poet of the
Eleventh century whose
works are extinct

Brahma:—The first of the Trinity of the
Hindu Pantheon.

Brahmacharis:—Bachelor-pupils

Brahman:—The Universal soul.

Brahmana:—The highest of the four castes in
Hindu society.

Chitsakti:—Intelligence.

Dambha:—Vanity.

Dasaratha:—Father of Sri Rama of the
Ramayana.

Dhiralalita:—One of the four kinds of heroes.

Dhritharashtra:—Father of the Kauravas of
the Maha Bharata.

Draupadi:—Wife of the five Pandavas of the
Maha Bharata.

Durga:—Sakti (A goddess).

Duryodhana:—The eldest of the Kaurava
princes of the Maha Bharata.

Dvyarthi:—Having double-meaning

Gandharva:—A class of celestials who are
expert musicians.

Gita:—"Bhagavad-Gita".

Gnanamani:—Divine gem of intelligence.

Gothram:—The lineage of a family traced from particular Rishis.

Guru:—Preceptor.

Haihaya:—A dynasty of kings who ruled in the south of India.

Harischandra Nalopakhyanam:—A Telugu poem of the 16th, century, describing the stories of king Harischandra and king Nala.

Inam-land:—Land gifted to a person free of tax.

Indra:—The Ruler of the Sky; corresponding to Jove or Jupiter.

Jagir:—Feudatory land.

Jagirdar:—Feudatory land-holder.

Kadambari:—A prose work written by the poet Bana in 7th century, A, D, It is the greatest prose work in Sanskrit.

Kalidasa:—The greatest sanskrit Poet and dramatist. He lived in the Gupta golden Age,

Kama:—Desire.

Kama:—The God of Love, corresponding to Cupid.

Kamarupa:—Attaining whatsoever shape or form is desired.

Kapalika-siddha:—A member of a particular Order of Siddhas or Sakteyas.

Karma:—The chain of action.

Karthaviryarjuna:—A thousand armed king in the Hindu Epics.

Kasarapuram:—Lake-city.

Kathasarit Sagara:—A collection of Tales in, Samskrit written by the poet Somadeva in 11th century A. D.

Kavya:—Poem (Sanskrit)

Kethaki—Yellow flower, Screwpine, *Mandanus odoratissimus*.

Krishna Misra:—A Sanskrit Poet of the 11th century who wrote the drama “Prabodha-chandrodayam”.

Krodha:—Anger.

Kshathriya:—The fighting class which ranks Second among the four Hindu castes.

Lakshmana:—The dutiful brother of Sri Rama of the Ramayana.

Lakshmana Kavi, Pindi-prolu:—A great Telugu poet of the 18th century.

Lakshmi:—Wife of Lord Vishnu and is the goddess of wealth.

Lobha:—Miserliness and avarice.

Maha Bharatha(The):—One of the two great Hindu Epics.

Mahamoha:—The great god of desire.

Manmatha:—The god of Love, corresponding to Cupid.

Manthram:—Holy incantation.

Manu-charithram:—A great Telugu Poem
written by Peddana, poet-
laureate of Krishna Deva
Raya.

Maya:—Illusion.

Meru:—The golden mountain in Hindu my-
thology.

Mimamsa:—One of the six Hindu philosophic
systems.

Nalakubara:—Son of Kubera and the lover of
Rambha.

Nandana garden:—The garden of the God
Indra.

Nannapa (Nannaya):—The first of the Andhra
Poetic Trinity. He lived
in the 11th century and
translated into Telugu
a part of the Maha-
Bharata. His book is
considered to be the
first existing Telugu
work.

Narada:—A divine-bard who figures frequently
in Sanskrit Epics.

Narma-sakha:—Pleasure-companion.

Nataka:—The drama.

Niyogi:—A sub-sect among Andhra Brah-
mans, belonging to the courtier class.

Nyaya-sasthra:—Logic.

Pagati-veshamulu:—Day masquerades.

Pandit:—Scholar.

Pandu:—Father of the five Pandavas of the,
Maha Bharata.

Parasurama:—A great Brahman-warrior of
the Ramayana.

Parijatha:—A kind of flower which, according
to Hindu Mythology, was brought
to the earth from Heaven;
Amaranth.

Parijath-apaharanam:—A great Telugu poem
of the 16th century
written by Mukku-
Timmana describing the
bringing of Parijatha-
tree to the earth from
Heaven.

Parvathi:—Wife of Lord Siva.

Peddana:—The greatest Telugu poet of the
Emperor Krishna Deva Raya's Court.
He composed Manucharitram.

Pothanna:—A great Telugu poet who lived
about 1400 A D. and translated the
Bhagavatam into Telugu.

Prabandham:—A kind of Telugu poem.

Prabodha:—Wisdom.

Prabodhachadodayam:—An allegorical sans-
krit drama written by
Krishna Misra
(See Krishna misra).

Pradyumna:—Another name of Manmatha.

Prakrithi:—Nature.

Prasnopanishad:—One of the Upanishads or metaphysical discourses in Sanskrit.

Pravara:—The hero of the Manu-charitram.
(See Manu-charitram)

Purana:—An Epic poem.

Purusha:—The Lord of the universe.

Purvamimansa:—One of the systems of Hindu philosophy.

Raghava:—Another name of Sri Rama.

Raghu-vamsa:—A great Sanskrit poem of Kalidasa.

Rajasic:—Relating to the strong emotions of man.

Rajasuya:—A sacrifice performed only by great Emperors.

Raju:—King.

Rakshasa:—A demon.

Rama:—The Hero of the Ramayana.

Ramaraja-bhushana:—A great Telugu poet of the Emperor Ramaraya's court (See Ramaraya) and the author of Vasu-charitram.

Ramaraya, Alia:—The Vijayanagar ruler who fought the Muslims at Talikota in 1565 A. D. and caused the ruin of the Vijayanagara Empire by his folly.

Ramayana(The):—One of the two great Hindu Epics.

Rambha:—The greatest of the celestial courtezans.

Rasas:—Poetic emotions,

Ravana:—The ten-headed Demon, king of Lanka of the Ramayana.

Ravana-Dammiyam:—A Telugu poem of the 19th century in which the stories of Ravana and Damma are blended.

Riti:—Style.

Saivaite:—A worshipper of Siva.

Saivism:—Hindu religion relating to the worship of Siva.

Sakthi:—A goddess.

aktaism:—Hindu religion relating to the worship of the goddess Sakti.

Sakteya:—A worshipper of Sakti.

Salya:—A Hero of the Maha Bharata war.

Samantha:—A vassal.

Samasa:—A compound of words.

Sanjaya:—The ambassador in the Maha Bharata

Sankhya:—One of the systems of Hindu Philosophy.

Sarada
(Saraswathi) { Wife of Brahma and the goddess
of Learning.

Sathvic:—Relating to the gentle emotions of man.

Siddha:—A man who attained the fruition of penance.

Sita:—Wife of Rama of the Ramayana.

Siva:—The Third of the Trinity of the Hindu Pantheon.

Slesha:—Punning.

Smritis:—Codes.

Somadeva:—The author of "Katha-Sarith-sagara.

Somana:—A great Telugu poet who lived in the 14th century in Vijayanagar.

Sri Krishna:—The Yadava king who played a large part in the Maha Bharata war. He is considered by the Hindus as the incarnation of Vishnu. The Bhagavad Gita is ascribed to him

Srinadha:—A great Telugu poet of the 15th century.

Sringara:—Erotic sentiment.

Suthra:—Aphorism

Suthradhara:—The leader of the stage.

Swarochishanana:—The Hero of the Manu-charitram.

Swayamvara:—Personal choice of a husband.

Tamil:—A Dravidian language which is rich in a literature.

Tantrika:—Belonging to the Tantras or yogic cult.

Tapas:—Performance of austerities,

Tarka:—Logic.

Tatacharya, Thirumala:—The priest of the
Emperor Krishna;
Deva Raya.

Tikkana:—One of the Telugu Poetic Trinity
and also the greatest of Telugu poets
He lived in the 13th century and
completed the Telugu Maha Bhara-
tam. He is considered as the
greatest of the Telugu poets.

Timmanna, Mukku:—One of the great poets
of the Emperor Krishna-
Deva Raya's Court.

Tumburu:—A divine-bard like Narada.

Upama:—Simile.

Upanishad:—A philosophical discourse.

Uparicharavasu:—The Hero of the Vasuchari-
tram.

Upasruthi:—An accidental clue

Vaishnava:—A worshipper of Vishnu.

Vaishnavism:—Hindu religion relating to the
worship of Vishnu.

Valmiki:—A great sage who wrote the Rama-
yana in Sanskrit.

Varna:—Caste

Varudhini:—The heroine of the Manucharitram

Vasucharitram:—A great Telugu poem written
by Rama Raja Bhushana in
the 16th century,

Vasudeva:—Father of Sri Krishna.

Vedantist:—A philosopher.

Venkatakavi, Chemakura:— A Telugu poet of
of the 16th cen-
tury.

Vidya:—Knowledge.

Vimana.—An aerial car often mentioned in
Hindu Mythology

Vishnu:—The Second of the Trinity of Hindu
Pantheon

Vishnubhakthi:—Devotion to Vishnu.

Visishta-adwaitha:—Qualified Monism,

Viveka:—Wisdom.

Vyangya:—Suggestiveness.

Vyasa:—The Poet and sage who wrote the
Maha Bharata in Sanskrit.

Yadava:—The royal family to which Sri
Krishna belonged,

Yajurveda:—One of the four Vedas.

Yamaka:—Alliteration.

Yoga:—A certain spiritual practice.

Yogi:—Siddha, One who performs, spiritual
practices.



ADDENDUM.

I have interpreted the verse in Janto. I. relating to the possession of lands by Suranarya's father as lands granted by the Emperor Krishnadevaraya in Nidamanuru under his royal seal (Vide Page 17 of this book).

Some people seem to think that Krishnarayasamudram in the verse is a village that has acquired such a name owing to the proximity of a tank bearing the name 'Krishnaraya samudram' (c f. Bukkaraya samudram in Anantapur district). To such critics I will state that, within a few miles from Nidamanuru, on the way to Ammanabrolu town, there is a tank called Krishnarajacheruvu; and we need not go to Krishnaraya samudram near Nandyal for its identification even in that respect.



ERRATA.

Page	Line	For	Read.
12	19	learning	leaning,
24	16	on	one.
35	10	Guntur	Nellore.
39	5	Timmarayis	Tmmaraja Il's.
51	21	simultanensly	simultaneously
56	27	wach	which.
56	30	ane	and
61	title	LIFE PINGALI	Life of Pingali.
62	28	History	History (Pp 249&250)
73	4	Sidha	Siddha.
76	2	Manisthambha,	Manisthambha.
78	18	Prabhodha- chendrodayam	Prabodhachan- drodayam.
80	18	aud	and
81	28	Comparision	Comparison.
86	Foot note(ii)	సోమ్య	సోమ్య
87	14	enjoyment. were	enjoy nent were
90	Foot note 1	భావితః॥	భావితః॥(భగవద్గీత).
90	Foot note 2		శ్లో॥ యచ్చిత్తస్తే నైవ (పాణి మాయాతి (పాణిస్తేజ సాయుక్తః సహత్త నా యథా సంకల్పితం లోకం నయతి॥ (ప్రశ్నోపనిషత్ 3: శ్లో 10)
100	last line	Hindu	Hindi
122	15	have been	have been.
123	15	song	sang.

Page	Line	For	Read.
135	10	Conmon	Common.
138	8	evolntion	evolution.
140	23	the British- Empire.	the British Empire- in India.
151	7	peason	person
171	last line	hig	high.
192	14	with growth	with the growth.
221	6	encomiams	encomiums
224	1	the "Prabha- vati-Pradyu mnam"	"Prabhavati-Pra- dyumnam"
224	20	diaisons	liaisons
230	23	Suchi-mukhi- one of them,	Suchi-mukhi, one of them,
231	10	occolions	occasions.
231	28	acrosp	across.
232	5	he to	he too.
242	1	existence.	existence,
255	13	effulgence	effulgence.
255	16	thronghout	throughout.
262	25	odiuos	odious.
263	31	mediaeval western literature	mediaeval literature
273	11	but against	but also against.
286	21	disire	desire.



11867

